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Royal Academy
Pictures

1897-8

Real Morocco

50 × 40

ISABELLA.

HENRIETTA RAE (MRS. ERNEST NORMAND).

# ROYAL ACADEMY PICTURES

## 1897

*ILLUSTRATING*

The Hundred and Twenty-Ninth Exhibition of the Royal Academy

BEING THE

*Royal Academy Supplement of "THE MAGAZINE OF ART"*

CASSELL AND COMPANY, LIMITED

*LONDON, PARIS & MELBOURNE*

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36 × 60

THE JUDGMENT OF PARIS.

EVELYN W. SOLLY

# THE ROYAL ACADEMY, 1897.

## INTRODUCTION.

IN this, the tenth annual issue of "Royal Academy Pictures," is reflected as faithfully as such a work can do it the best that is to be seen in painting and sculpture at the great Spring exhibition at Burlington House. A few—a very few—of the leading works are not here included, owing either to insurmountable considerations of copyright or to disinclination on the part of the artists themselves; but the great majority of the most successful works may here be studied, alike as to subject, composition, and treatment, and a fairly accurate idea may be formed of the character and quality of the year's effort in the two leading sections of the Fine Arts.

The most significant conclusion to which the thoughtful critic is driven by such an examination is that English painters once more assert their independence, not entirely of foreign influence perhaps, but of mere imitation of foreign methods and of foreign aspect. If the map of Europe be divided fairly into West and East, all that half lying to the West, save Britain alone, is—or till quite lately has been—so absolutely subject in matters of art to the dominion of France that it is often difficult to know whether the pictures there wrought are not the production of Frenchmen born. That Art is of no country we all recognise; but national feeling is a prime factor in every sincere manifestation of it, and to paint "with a French accent"—adopting the Gallic point of view as well as Gallic technique—is flattering neither to the painter's own individuality nor to the Frenchmen whom he copies. Frenchmen will only regard as rivals and competitors men who aspire to be equals, not mere servile imitators.

In two of the principal pictures of the year in the Royal Academy we see how French influence has been assimilated rather than blindly accepted. Yet Mr. Sargent in his brilliant portrait group of "Mrs. Carl Mayer and Children," and Mr. Waterhouse in his exquisite "Hylas

and the Nymphs," remain, the first an American and the second an Englishman. No one could mistake either picture as a French production. Again, the works of Sir George Reid—a portrait of the very highest class—of Mr. Abbey, Mr. Watts, Mr. E. J. Gregory, Mr. Napier Hemy, Mr. Davis, Mr. Frank Dicksee, Mr. Herkomer, and others of the front rank, are stamped with the personality of their painters: such of these men as have studied in Paris did not sell their birthright there when they sought education in the schools of France and breathed the gracious atmosphere of her artistic genius.

The general belief that the present is an "Outsiders' Academy" is hardly one that can fairly be sustained. It is unquestionably true that many fine works come from non-members to strengthen what is an unusually limited contribution from the Academicians themselves; but a careful survey of the exhibition proves that the most notable pictures, and sculptures too, are produced by the members as of yore. At the same time it is pleasant to see the vigour of the younger men, whose views on the mission and the technique of art colour the Academy with a firmly established, clear tone of reform. The general level of the Outsiders is seen to be higher than ever; and those of the front rank make sturdy effort to render themselves worthy of taking their rightful place when Time shall summon them to assume the main burden of sustaining the credit of British art. In portraiture and landscape, in figure- and subject-painting, and in animal-painting, too, names little known to the public at large have started into prominence. The insight of Mr. Harold Speed, the feeling for colour and light of Mr. Swanwick, the extraordinary power of drawing and vigour of thought (if expressed as yet with a little too much emphasis) of Mr. Byam Shaw, the incisive grace of Mr. Spencer Watson, and the swift observation and facility of realisation of animal-form and animal-expression (to say nothing of natural gift for grouping) of Miss Lucy Kemp-Welch—these surely justify the opinion that among the younger generation of rising painters are personalities of singular ability and of high promise.

Not less of interest is to be found in the section of Sculpture; but here no new talent forces itself upon notice. The fine portraiture of Mr. Brock and Mr. Onslow Ford, whose decorative work is as brilliant as his busts of distinguished men; the original statuary in bronze and marble mixed of Mr. Frampton; the delicate reliefs of Mr. Hamo Thornycroft; and the imaginative design and graceful execution of Mr. Reynolds-Stephens, are among the works of a section which is dominated by the superb ewer and dish of Mr. Alfred Gilbert—a masterpiece of the silversmith's art. Mr. Gilbert, Mr. Thornycroft, Mr. Armstead, and Mr. Brock are the living founders of England's excellence in sculpture—a school of singular beauty and accomplishment, which may be said to have taken its rise within the recollection of men who are not yet old.

A word may appropriately be accorded to the method by which these works are here reproduced. This "tone-process" has made strides so great within the last few years that even those who have liked it least have become reconciled, if not to its drawbacks, at least to its merits. It is necessary only to compare this issue with that of two or three years ago to appreciate the advance that has been made, not only in delicacy of texture, but in accuracy of tone and detail; so much so, indeed, has this been recognised by the artists themselves, that many of them systematically decline to allow their works to be reproduced by any other method. But in its more artistic quality which it now achieves, the process is often blamed with the fogginess, blotchiness, and other faults, which are, indeed, but the truthful representation of the peculiar technique of the original picture.

So much, indeed, must be said on behalf of "Royal Academy Pictures, 1897," which aims at setting before the public the general aspect of the better part of the Royal Academy exhibition. How far it has succeeded it must be for the public finally to pronounce.

M. H. SPIELMANN.

# ROYAL ACADEMY PICTURES, 1897.

## PART I.

51 15

BUTTERFLIES.

MOUAT LOUDAN.

FOR THE COMING EVENT.

F. W. W. Topham. R.I.

60 × 46

A PRINCESS OF DREAMLAND.

Elizabeth Stanhope Forbes.

96 × 60

H.R.H. THE DUKE OF CAMBRIDGE.

A. S. Cope.

5 feet high

PLAYMATES (*Marble*).

H. H. Armstead, R.A.

48 × 72

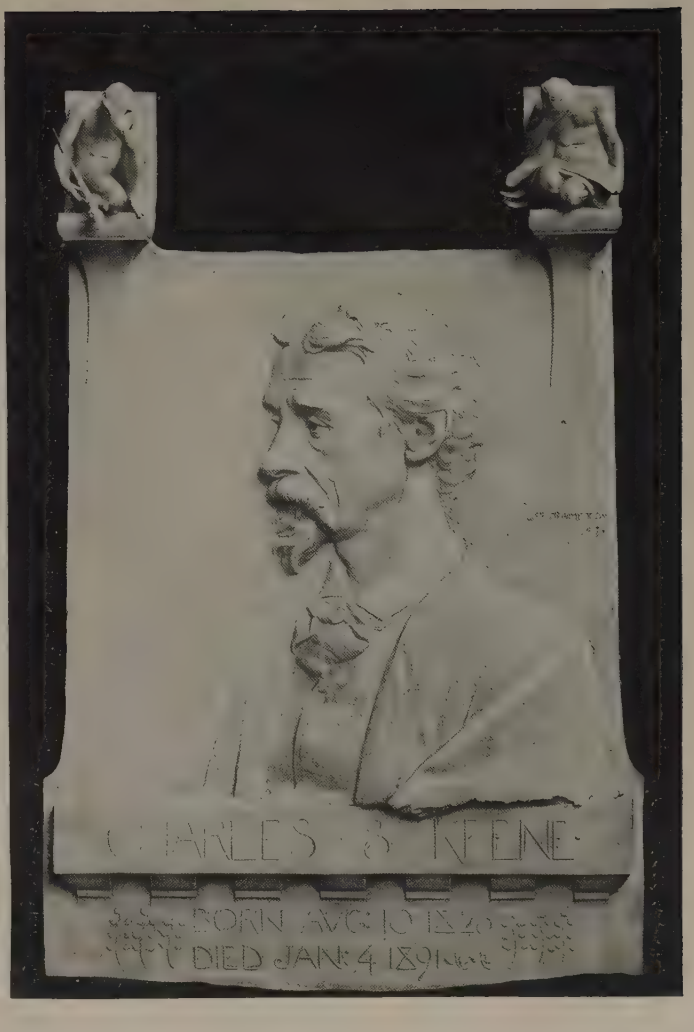
"CHILDE ROLAND TO THE DARK TOWER CAME."

J. MacWhirter, R.A.

19 × 14

THE AMATEUR (*Water-Colour*).

H. Stacy Marks, R.A.




THE LATE CHARLES KEENE (*Bronze and Marble*).

(*Memorial Panel for the Public Library, Shepherd's Bush.*)

George Frampton, A.R.A.

39 × 72

THE SOUTH STACK LIGHTHOUSE.

("The wind athwart the tide.")

JOHN BRETT, A.R.A.

11 × 18

THE GIPSIES' REST.

EYRE CROWE, A.R.A.

TRANQUILLITY.

"Every leaf was at rest—I heard not a sound but the woodpecker tapping the hollow beech tree."

T. Sidney Cooper, R.A.

71 × 55

LADY WANTAGE AND HER EGYPTIAN DONKEY.

BRITON RIVIERE, R.A.

45 × 30

PROFESSOR MITCHELL, D.D., ST. ANDREWS.

Sir George Reid, P.R.S.A.

36 x 72

THE FOREST TEAM.

N. H. J. Baird.

28 x 36

BLEAK MARCH.

Fred Hall.

48 × 72

THE GARDEN BY THE RIVER.

YEEND KING, R.I.

48 × 68

FUGITIVES.

E. Blair Leighton.

48 × 72

HAMPSTEAD: FROM THE FIRS BY "THE SPANIARDS."

DAVID MURRAY, A.R.A.

46 × 66

ST. GEORGE.

GEORGE HITCHCOCK.

43 × 73

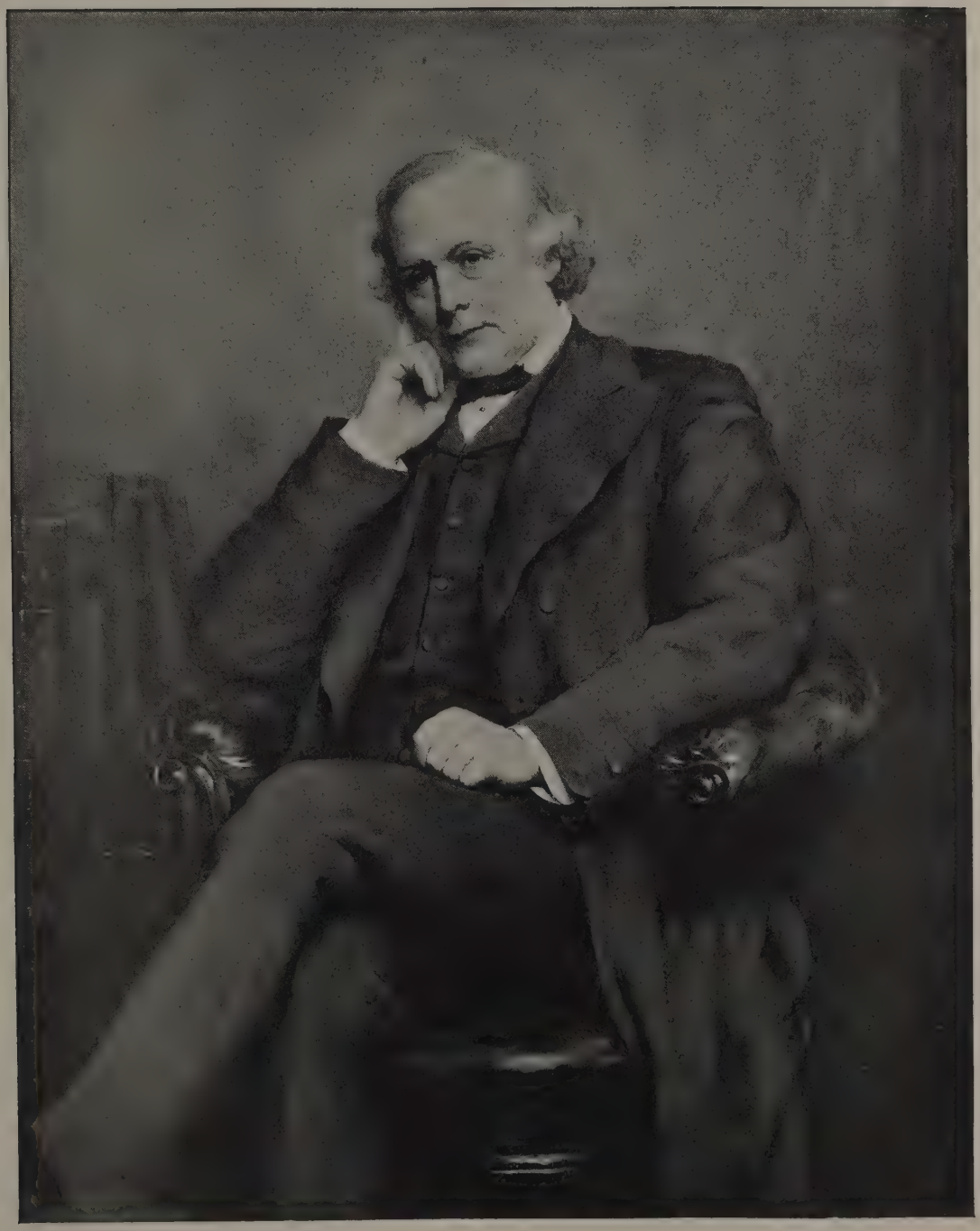
THE WILD NORTH SEA.

ROBERT W. ALLAN, R.W.S.

48 × 72

IN A FOG.

DAVID FARQUHARSON.



56 × 44

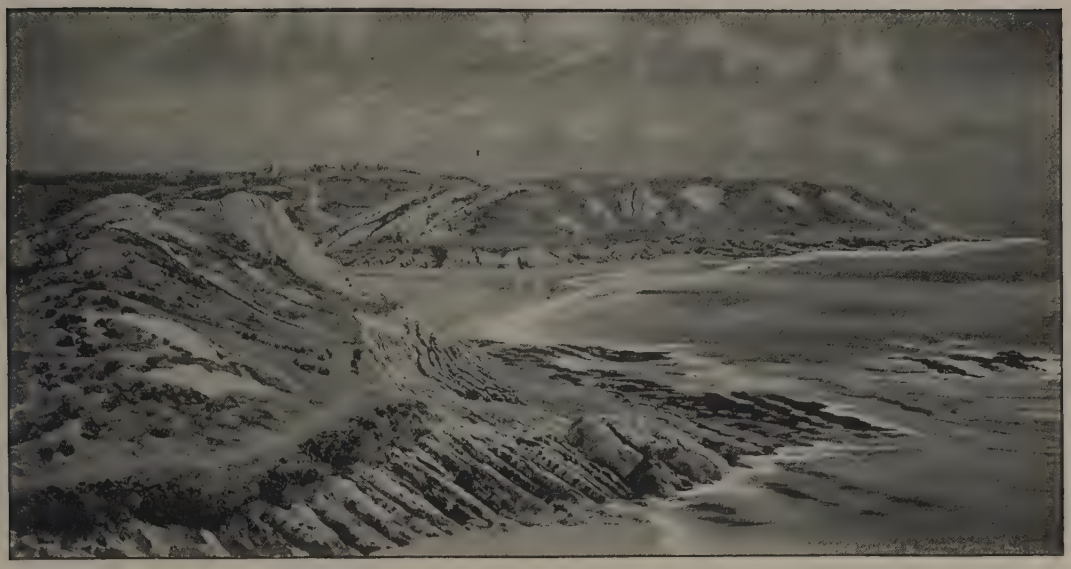
THE LORD LISTER, P.R.S.

WALTER W. OULESS, R.A.

72 × 48

THE PIPER AND THE NYMPHS.

J. R. Weguelin.



10 × 19

WHITESHELL POINT, CASWELL BAY (LIMESTONE).

JOHN BRETT, A.R.A.

40 × 53

EVENING, AFTER A HOT DAY.

HAROLD SWANWICK.

50 × 40

THE CLOSE OF AN AUTUMN DAY.

HAROLD SPEED.

42×34

THE OLD BARN.

GEORGE CLAUSEN, A.R.A.

*(By Permission of Messrs. Boussod, Valadon and Co., the Owners of the Copyright.)*

34 × 56

STAITHES, YORKSHIRE.

ARTHUR A. FRIEDENSON.

44 × 69

THE TEMPTATION OF ST. ANTHONY.

J. C. Dollman, R.I.

42 × 50

JOHN GRAHAM, ESQ.

FRANK BRAMLEY, A.R.A.

48 × 65

"In faith and hope the world will disagree.
But all mankind's concern is charity."

---

Walter Langley, R.I.

36 × 20

SWEET MISTRESS PRUE.

HELEN H. HATTON (MRS. W. H. MARGETSON).

18 × 12

SEEKING THE WILL.

J. A. LOMAX.

NORTH SEA CROFTERS.

F. Stuart Richardson.

30 × 25

GEORGE FRAMPTON, ESQ., A.R.A.

SOLOMON J. SOLOMON, A.R.A.

49 × 26

A WEE RHODESIAN: DAUGHTER OF E. A. MAUND, ESQ.

RALPH PEACOCK.

PLATE

THE EVENING PRAYER TO ALLAH.

44×28

A FANTASY.

G. S. Watson.

50 × 37

A TRANQUIL STREAM.

ERNEST A. WATERLOW, A.R.A.

35 × 28

A COSY CORNER.

HENRIETTE RONNER, R.I.

80 × 64

TRAVELLING HARVESTERS.

H. H. La Thangue

48 x 36

MASTER JACK SPEED.

LUKE FILDES, R.A.

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22 × 17

THE KING'S MESSENGER.

SEYMOUR LUCAS, A.R.A.

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# ROYAL ACADEMY PICTURES, 1897.

## PART II.

45×41

A SUMMER MORNING.

H. H. La Thangue.

56 × 10

MISS DOROTHEA P. BOWMAN.

HENRY T. WELLS, R.A.

36×84

MEMORIAL TO THE LATE CANON GUY, D.D.

*(To be placed in the Chapel of the Forrest School.)*

W. Goscombe John.

50×50

VENICE.

Frank Brangwyn.

*(By Permission of F. J. Fry, Esq., of Bristol.)*

34 × 46

DIANA.

ARTHUR WARDLE.

38 × 50

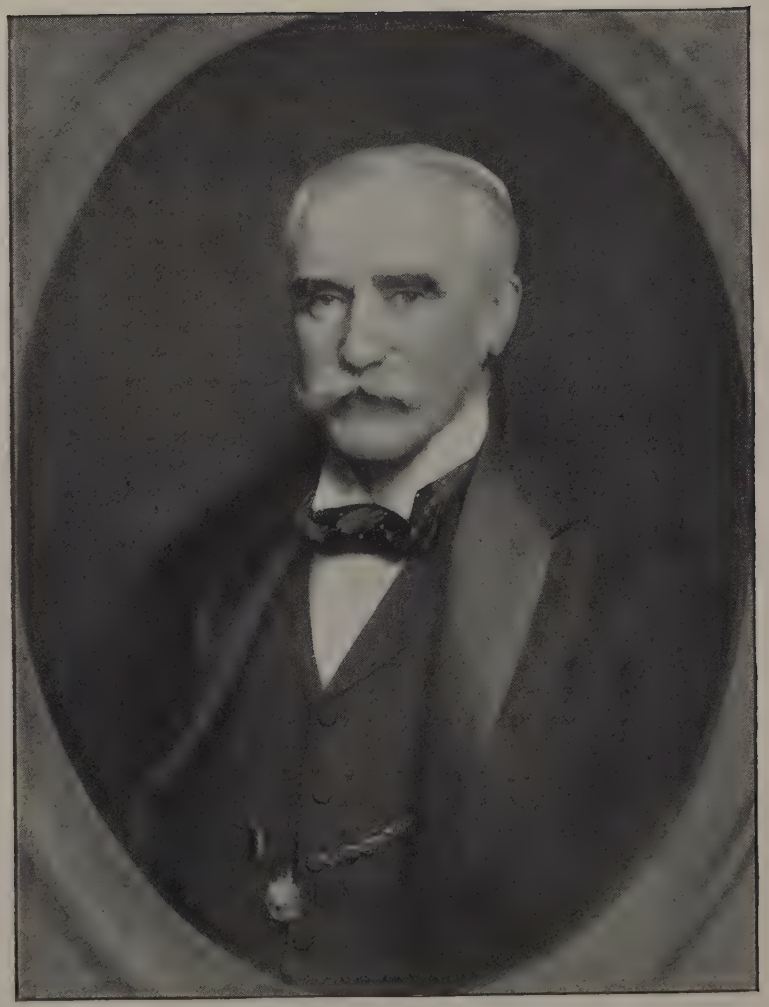
NEARLY DONE.

W. Penn Sadler.

32 inches high

MISS ADELAIDE BURTON (*Marble*).

GUSTAV NATORP.



30 × 23

SIR MYLES FENTON.

LUKE FILDES, R.A.

80 × 96

OUT OF HARNESS.

MARK FISHER.

36 × 25

FLOWERY FIELDS.

ERNEST A. WATERLOW, A.R.A.

24×18

SUMMER DAYS.

G. A. Storey, A.R.A.

60 × 84

THE FIRST TOUCH OF WINTER.

WELLWOOD RATTRAY, A.R.S.A.

32 × 48

FARTHEST NORTH: THE END OF THE EXPEDITION.

MAUD EARL.

FINE ARTS LIBRARY

DAME ALICE OWEN (A.D. 1547–1613), FOUNDRESS OF OWEN'S SCHOOL, ISLINGTON. *(Marble and Bronze.)*

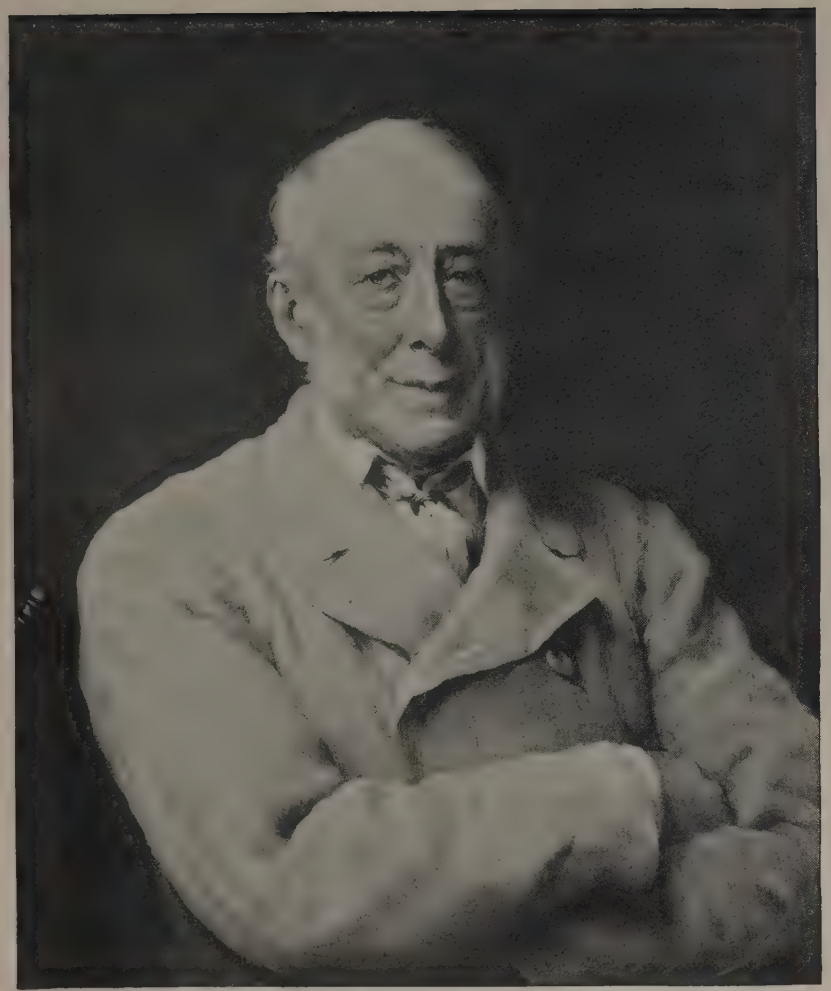
*(For Entrance Hall of the School.)*

GEORGE FRAMPTON, A.R.A.

46 × 72

HERALD OF NIGHT.

ARNESBY BROWN, R.B.A.



30×25

THE HON. SIR SPENCER PONSONBY FANE, K.C.B.

*(Painted for the Marylebone Cricket Club.)*

WALTER W. OULESS, R.A.

5 feet high

THE MOUNTAIN OF FAME.

A. C. LUCCHESI.

60×120

COLT-HUNTING IN THE NEW FOREST.

Lucy E. Kemp-Welch.

*(Purchased by the President and Council under the Terms of the Chantrey Bequest.)*

16 · 84

PILCHARDS.

C. Napier Hemy.

*(Purchased by the President and Council under the Terms of the Chantrey Bequest.)*

20 × 36

THE DAY OF REST.

COLIN HUNTER, A.R.A.

69 × 103

"PEACE BE TO YOU."

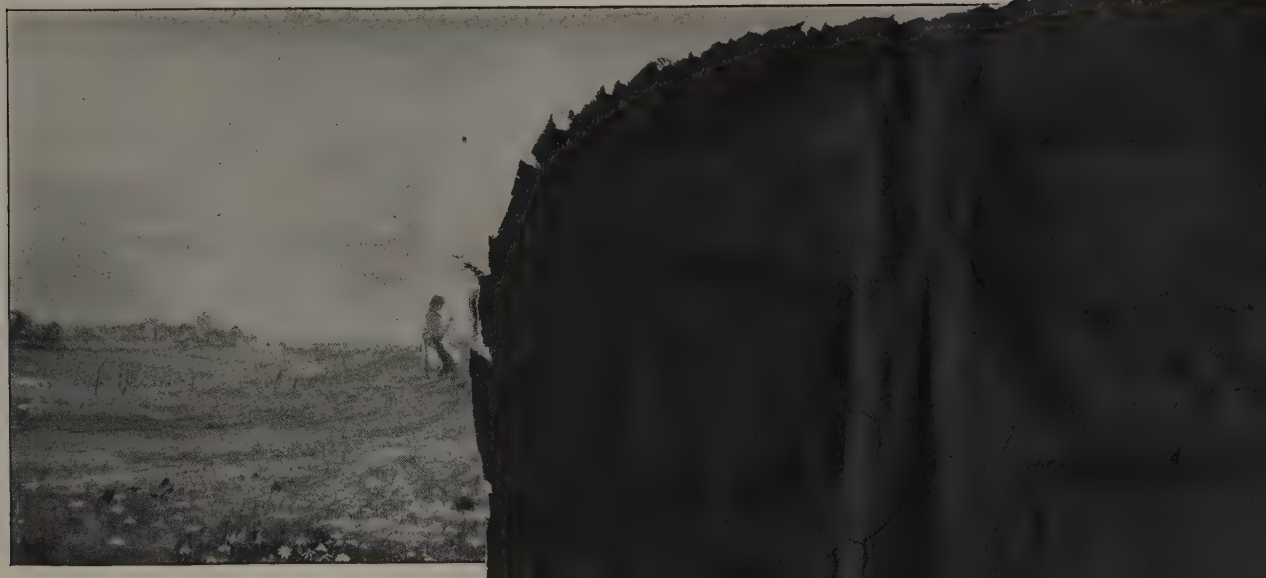
"Now when it was late that same day, the first of the week, and the doors were shut, where the disciples were gathered together for fear of the Jews, Jesus came and stood in the midst, and said to them, 'Peace be to you.'"—St. John xx. 19.

John H. Bacon.

60 × 37

THE BUILDER'S DAUGHTER.

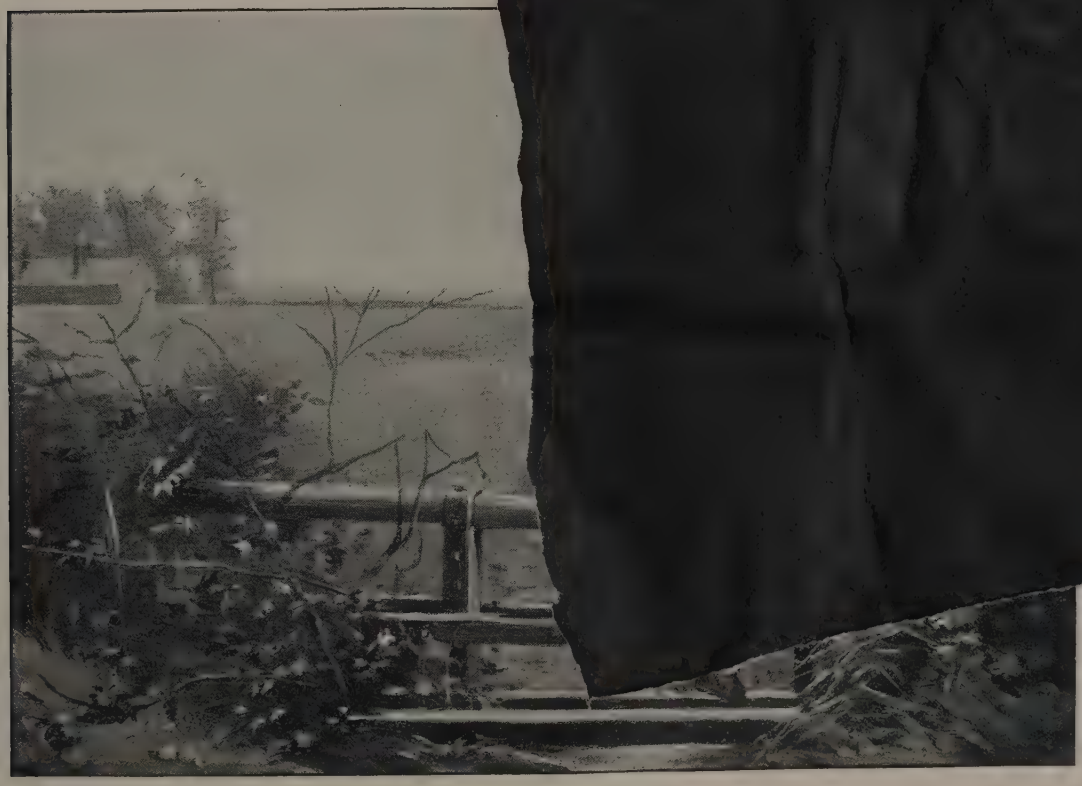
PHIL R. MORRIS, A.R.A.



29 × 55

R

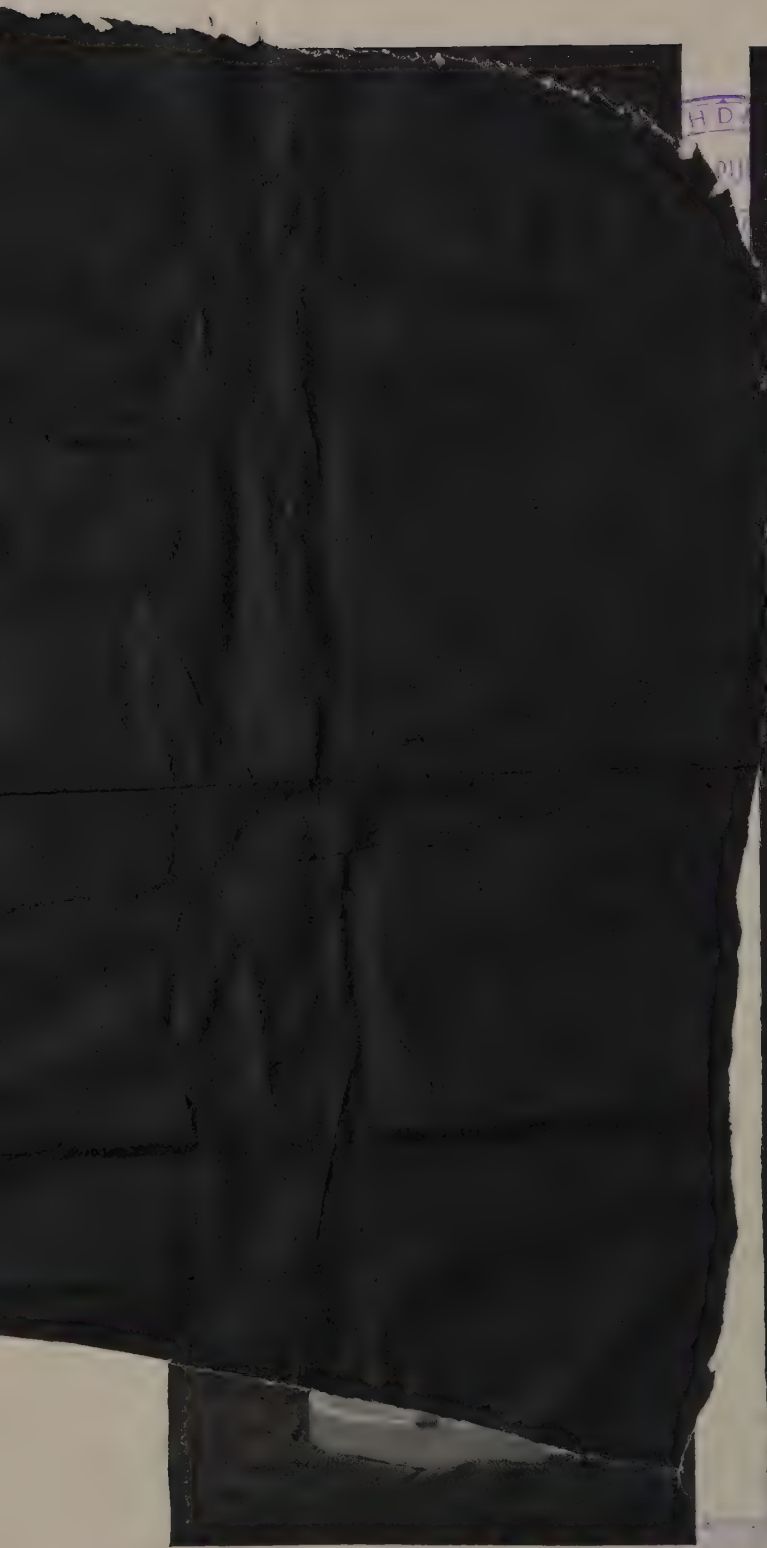
CHA



11 × 14

THE CROW-BOY.

EYRE CROWE, A.R.A.

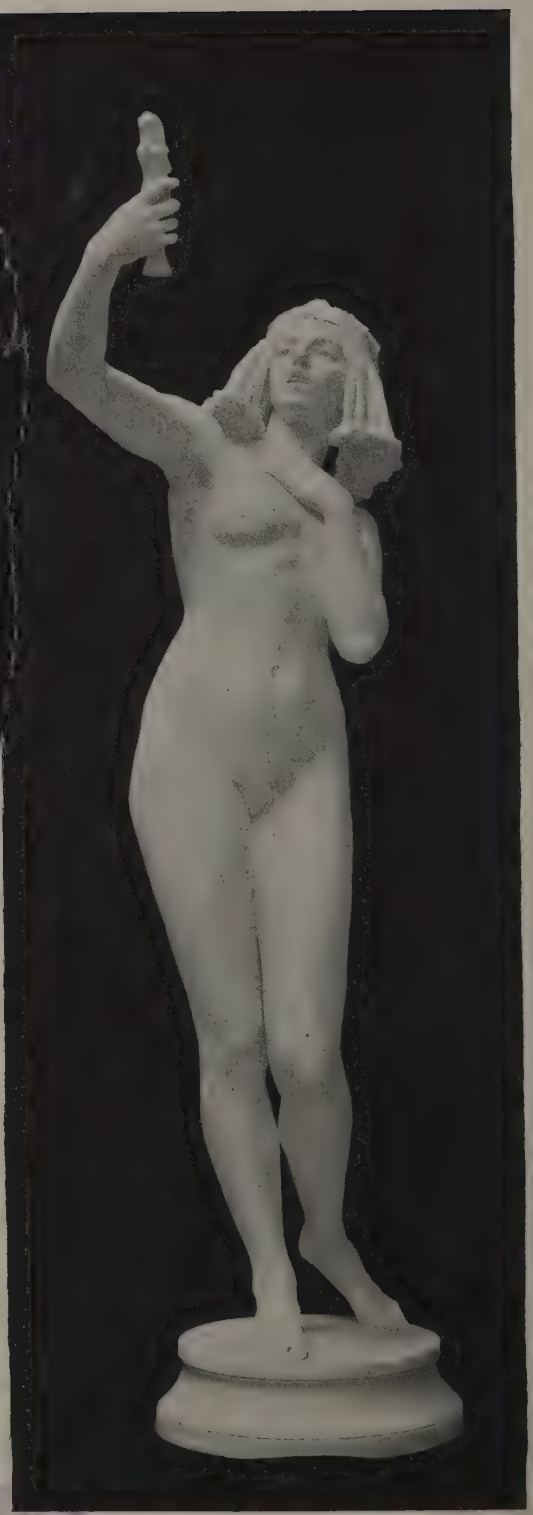


4 ft. 9 in.

OCEANA (*Marble*).

(*For the Union Club, Sydney, N.S.W.*)

BERTRAM MACKENNAL.



*Life-size.*

INVOCATION TO THE GODDESS OF LOVE.

HENRY C. FEHR.

FREE PUBLIC

47 × 33

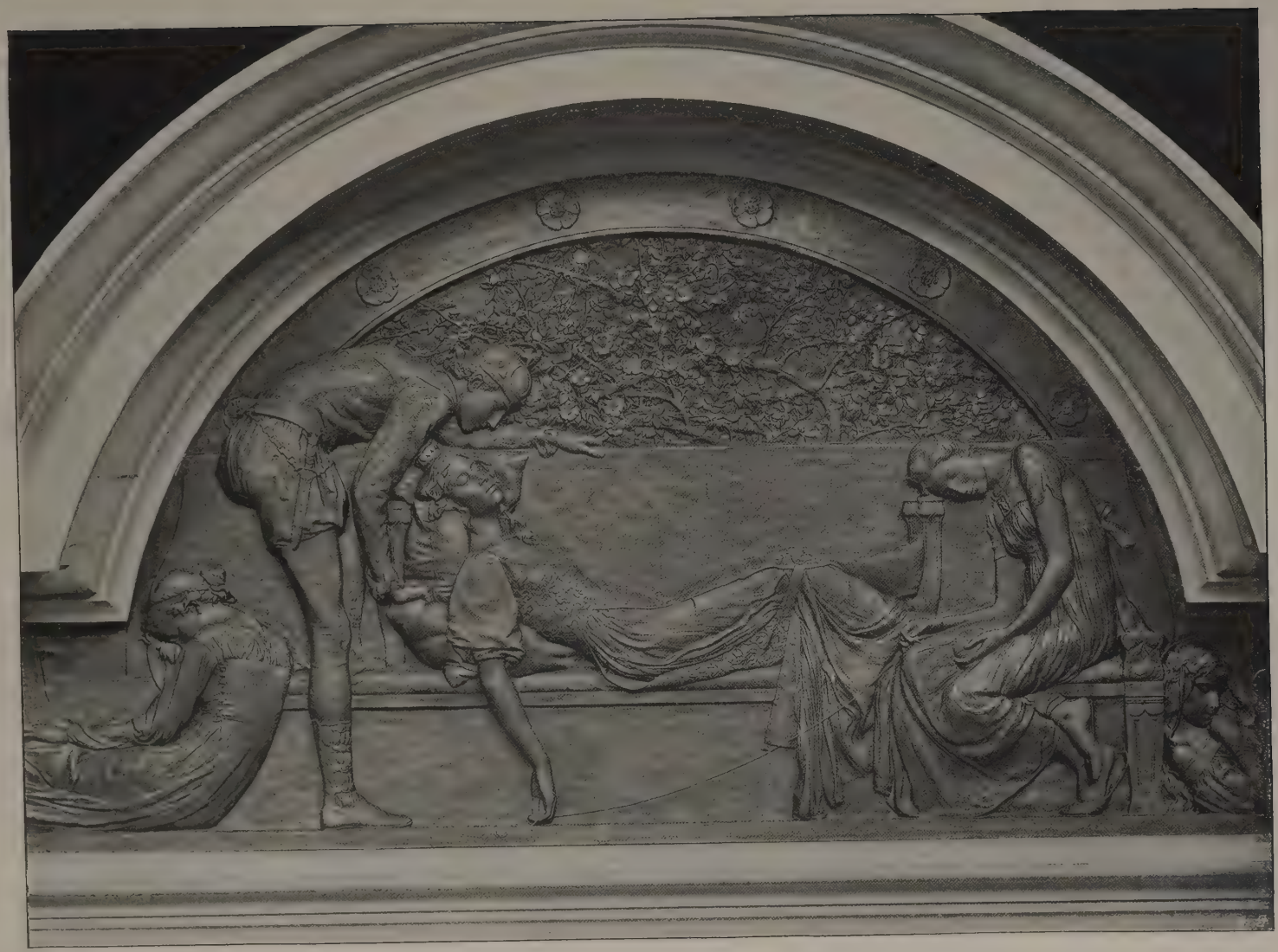
THE LINER'S ESCORT (*Water-Colour*).

W. L. Wyllie, A.R.A.

48 × 72

HAMPSTEAD'S HAPPY HEATH.

DAVID MURRAY, A.R.A.



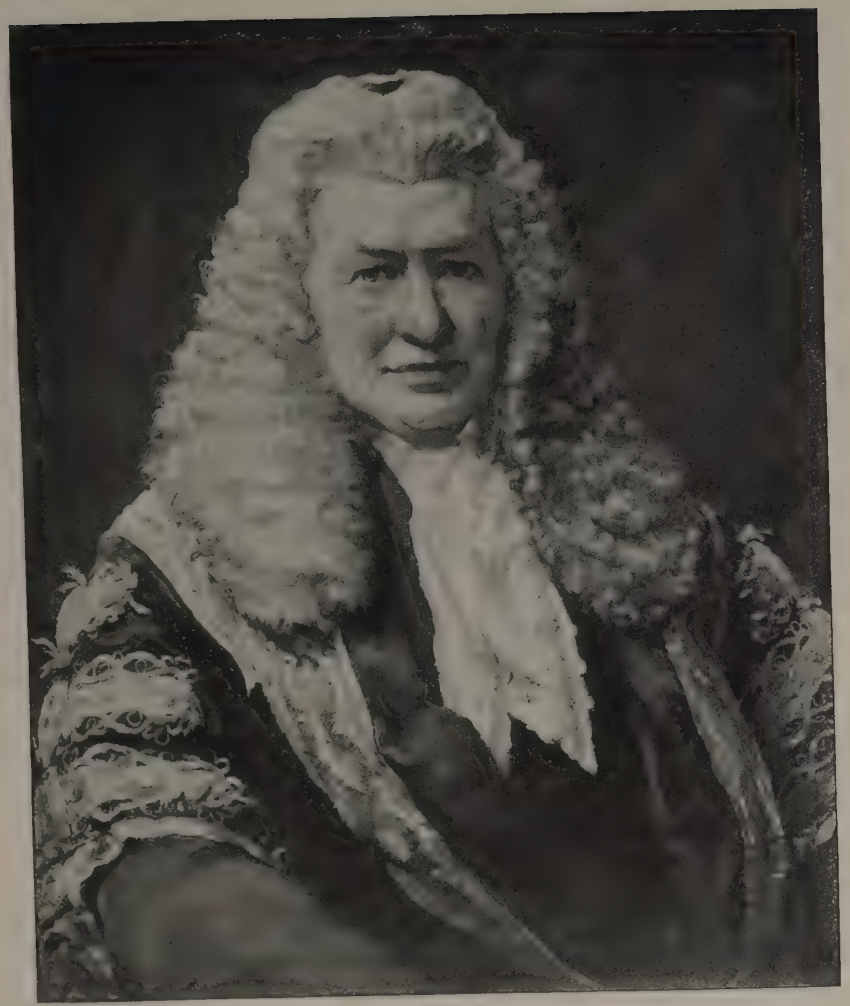
PORTION OF A PANEL FOR A CHIMNEY-PIECE: "THE SLEEPING BEAUTY."

W. Reynolds-Stephens.

41 × 70

LOVE'S BAUBLES.

BYAM SHAW.



30 × 25

THE RIGHT HONOURABLE LORD JUSTICE LINDLEY.

WALTER W. OULESS, R.A.

21 × 16

RUTH.

PHILIP H. CALDERON, R.A.

44×34

THE BISHOP OF RIPON.

HENRY T. WELLS, R.A.

30 × 50

RAIDERS.

HERBERT DICKSEE.

48 × 72

THE LAST FIGHT OF *THE REVENGE.*

"The little *Revenge* ran on sheer into the heart of the foe.
With her hundred fighters on deck and her ninety sick below."

THOMAS SOMERSCALES.

51 × 41

MRS. FRED METHOLD AND HER DEERHOUNDS—"THANE MACDUFF" AND "LOLA."

BRITON RIVIERE, R.A.

48 × 36

ACROSS THE STREAM.

STANHOPE A. FORBES, A.R.A.

26 × 53

"The devil of any knight, giant, or man can I see of all those you talk of now."—Don Quixote.

Arthur Lemon.

50 × 88

RIVALS.

ERNEST NORMAND.

50×72

APHRODITE'S REALM.

George Wetherbee, R.I.

28×37

JUBILEE REJOICINGS.

JOSEPH CLARK.

FREE PUBLIC LIBRARY

55×40

INCORRIGIBLE.

CARL SCHLOESSER.

2 feet high

A PORTRAIT.

*N.* HAMO THORNYCROFT, R.A.

46 × 62

THE WHIST PLAYERS.

Hon. John Collier.

22 × 15

BAPTISM OF PRINCE ALBERT OF YORK IN ST. MARY'S, SANDRINGHAM, FEB. 17, 1896 (*Water-Colour*).

SYDNEY P. HALL.

14 inches long

LEOPARD WITH TORTOISE (*Silver*).

JOHN M. SWAN, A.R.A.

24 × 20

MRS. FRANK BRAMLEY.

FRANK BRAMLEY, A.R.A.

ROCHDALE
FREE PUBLIC
LIBRARY

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*Life-size*

THE LATE SIR J. E. MILLAIS, BART., P.R.A. (*Bronze*).

E. Onslow Ford, R.A.

# ROYAL ACADEMY PICTURES, 1897.

## PART III.

46 × 40

GLEANERS.

H. H. La Thangue.

2 feet high

MISS JOAN THORNYCROFT (*Bronze*).

W. Hamo Thornycroft, R.A.

2 feet 6 inches in length

THE NYMPH OF LOCH AWE (*Marble*).

FREDERICK W. POMEROY.

(*Purchased by the President and Council under the Terms of the Chantrey Bequest.*)

51 inches in diameter

THE SEA HATH ITS PEARLS.

W. H. MARGETSON.

60 × 42

RETURN TO THE FARM: MILKING-TIME.

T. Sidney Cooper, R.A.

AN INCIDENT OF NAPOLEON'S EGYPTIAN CAMPAIGN, 1798.

The French army was accompanied by a staff of *savants* who were openly derided by the soldiery, who called their donkeys "*demi-savants*." Napoleon issued an order for their protection to the effect that "*Messieurs les savants et les ânes*" were to be housed within the infantry squares when the daily encounters with the Mamelukes commenced.

WALTER C. HORSLEY

35 × 81

VESPERS.

M. Ridley Corbet.

36 × 28

MISS BEATRICE DELMÉ RADCLIFFE.

ARTHUR HACKER, A.R.A.

34 × 26

A TEMPTING SLIDE.

ARTHUR J. ELSLEY.

60×96

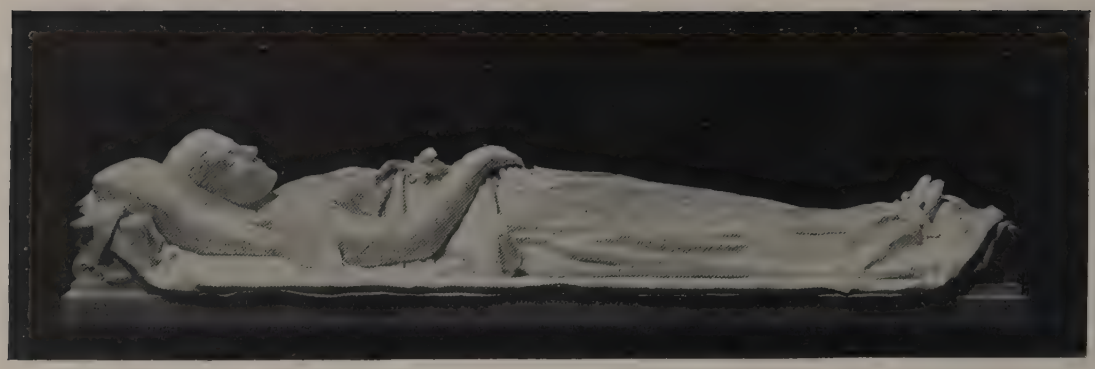
NORMAN RAMSAY AT FUENTES ONORO.

"Suddenly the multitude became violently agitated; an English shout pealed high and clear, the mass was rent asunder, and Norman Ramsay burst forth sword in hand, at the head of his battery, his horses, breathing fire, stretched like greyhounds along the plain, the guns bounded behind him like things of no weight, and the mounted gunners followed close with heads bent low and pointed weapons on desperate career."—*Napier's "Peninsular War."*

W. B. Wollen, R.I.

THE DAY OF REST.

G. [illegible] R.A.



*Life-size*

EFFIGY OF A LADY (*Marble*).

THOMAS BROCK, R.A.

51 × 77

JULIET ON THE BALCONY.

W. P. FRITH, R.A.

55 × 41

THE HON. W. F. D. SMITH, M.P.

WALTER W. OULESS, R.A.

72×54

CHRISTMAS EVE.

STANHOPE A. FORBES, A.R.A.

*Life-size*

H.R.H. THE DUKE OF CAMBRIDGE, K.G.

F. J. Williamson.

30 × 20

OUT OF REACH.

Fred Morgan.

45 × 60

THE WEALTH OF ENGLAND: THE BESSEMER PROCESS OF MAKING STEEL.

W. H. Y. Titcomb.

48 × 72

ALPINE MEADOWS.

J. MacWhirter, R.A

*(The Picture and Copyright are the Property of Messrs. T. Agnew and Sons.)*

60×90

CANTUS EVANGELII.

A. Chevallier Tayler.

40 × 60

THE SLEEPY RIVER SOMME.

ALFRED EAST, R.I.

18 | 21

THE MESSAGE.

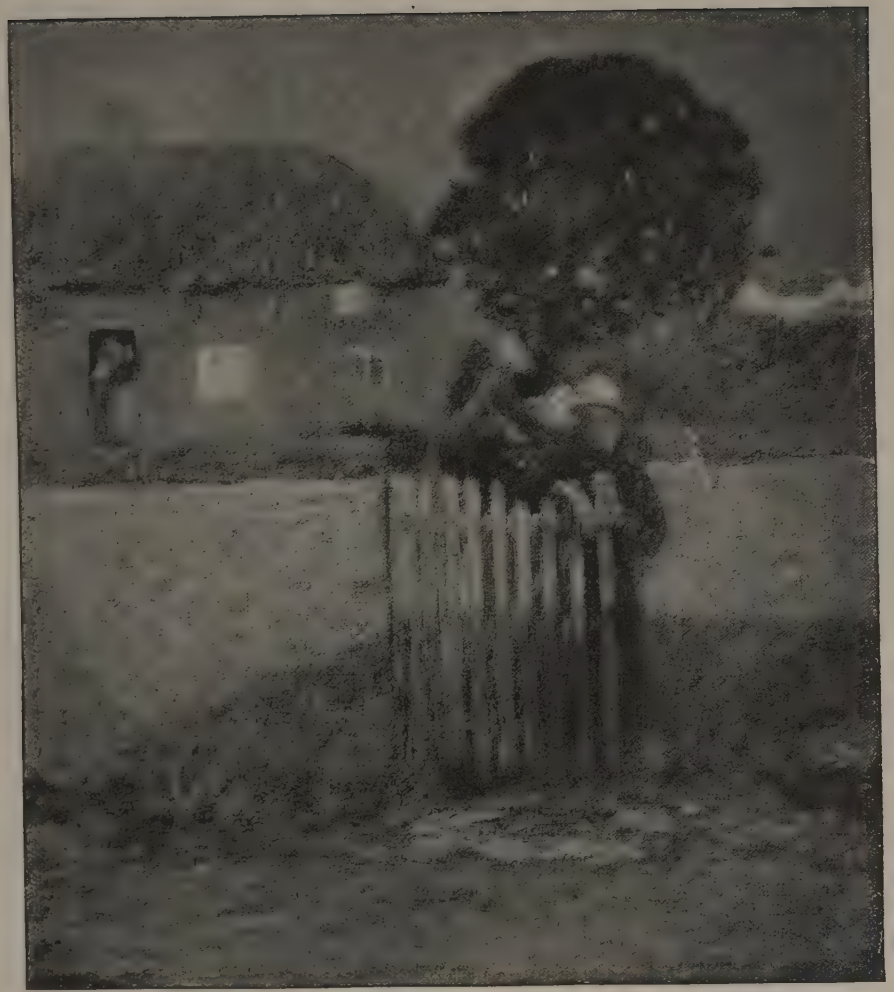
SIR EDWARD J. POYNTER, P.R.A.

*(The Picture and Copyright are the Property of Mr. T. Richardson, 43, Piccadilly.)*

35 × 65

PURITANS.

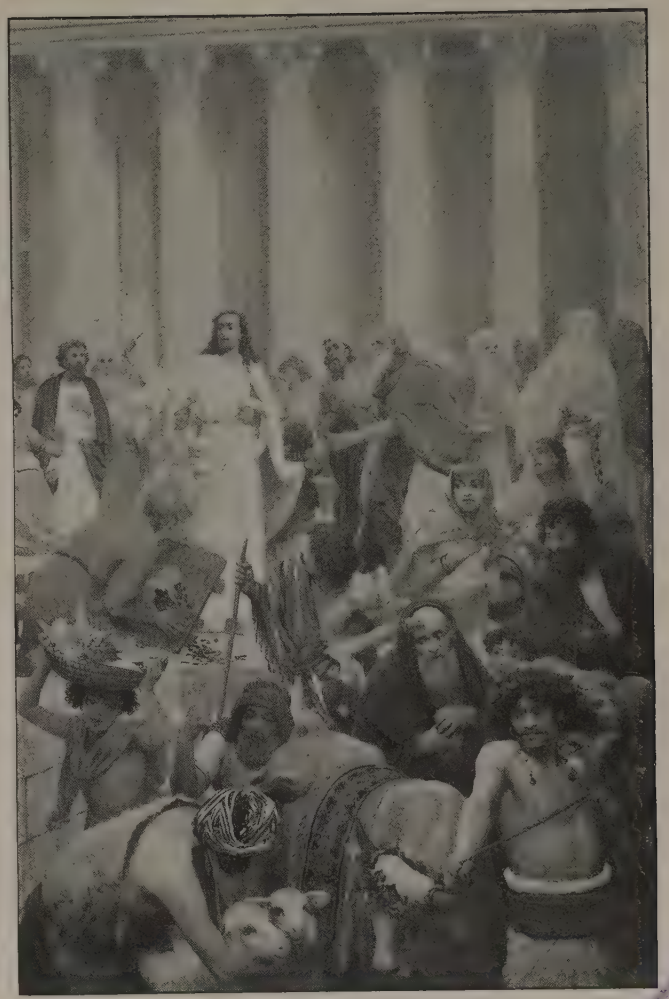
EDGAR BUNDY, R.I.



20 × 18

SUNDAY NIGHT.

EDWARD STOTT.



75 × 49

"THE ZEAL OF THINE HOUSE" (Psalm lxix. 9).

HORACE VAN RUITH.

72 × 36

MRS. PIFFARD.

LAURENCE KOE.

48 × 33

THE VISCOUNTESS MAITLAND.

MRS. JOPLING.

84 × 36

"COME, ENCHANTMENT OLD, WHOSE SPELLS HAVE STOLEN MY SPIRIT."

ROBERT FOWLER, R.I.

36 × 60

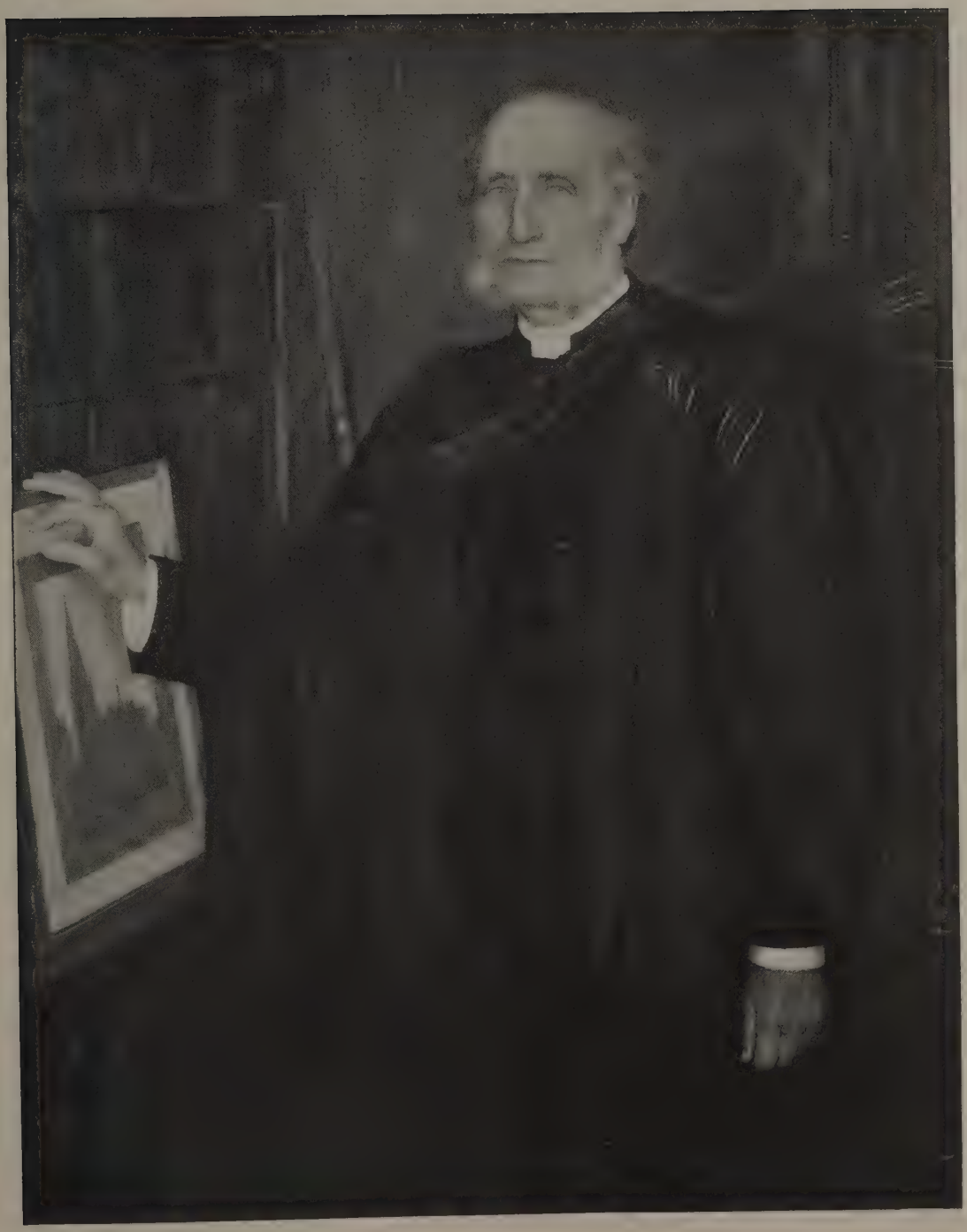
MISSION TO DEEP-SEA FISHERMEN.

Edwin Hayes, R.H.A., R.I.

50×40

MRS. ADOLPH TUCK.

SOLOMON J. SOLOMON, A.R.A.



50 × 40

THE REV. NEWMAN HALL, D.D.

HERBERT A. OLIVIER.

THE DEATH OF THE FIRST-BORN (*Bronze*).

ARTHUR G. WALKER.

48 × 60

A SUMMER MORNING.

RUPERT C. W. BUNNY.

60×32

THE HEIR TO ALL THE AGES.

T. C. Gotch.

30 × 25

THE MOTHER.

GEORGE CLAUSEN, A.R.A.

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PUBLIC LIBRARY

30 × 52

SPRINGTIDE.

JESSIE A. TITCOMB.

25 × 30

THE SHEPHERDESS (*Water-Colour*).

THE LATE T. HOPE MCLACHLAN.

46 × 60

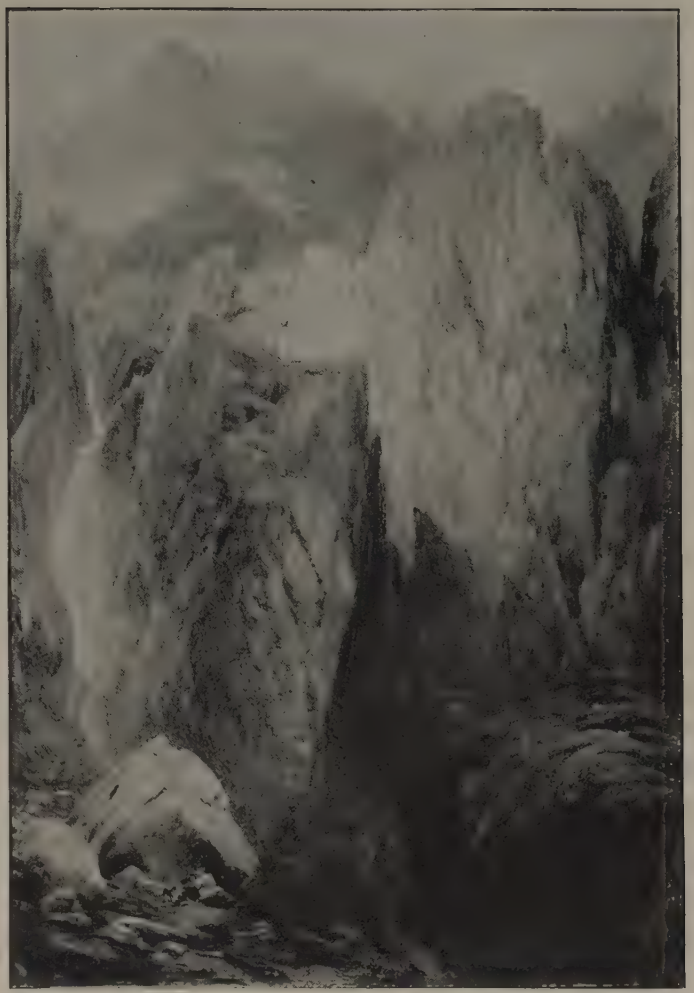
NIGHTFALL.

JULIUS OLSSON.

30 × 25

MRS. ERNEST CHAMBERS.

HENRY T. WELLS, R.A.



58 × 40

THE STRENGTH OF THE HILLS.

H. CLARENCE WHAITE.

48 × 72

THE WINDMILL.

YEEND KING, R.I.

57×84

TUCKING A SCHOOL OF PILCHARDS ON THE CORNISH COAST.

PERCY R. CRAFT.

45×35

OSWALD, SON OF ARCHIBALD E. SCOTT, ESQ.

W. R. Symonds.

30×21

PRAYING FOR ICELAND FISHERMAN *(Water-Colour)*.

H. Caffieri, R.I.

48×72

A CORNER OF OLD ENGLAND.

C. E. Johnson, R.I.

*(Mr. Arthur Lucas, of New Bond Street, will publish an Engraving of important size of this Picture.)*

42 × 72

AUTUMN FLOODS.

ERNEST A. WATERLOW, A.R.A.

30 × 42

TRIAL FOR BIGAMY.

EYRE CROWE, A.R.A.

32 × 42

LILIAN, DAUGHTER OF W. H. DAWSON, ESQ.

HERBERT J. DRAPER.

30 × 48

THE HEAD OF GLEN NEVIS.

DOUGLAS ADAMS.

39 × 61

THE DAY BEFORE THE FAIR.

WRIGHT BARKER, R.B.A.

*Life-size*

HENRY C. STEPHENS, ESQ., M.P. (*Marble*).

H. H. Armstead, R.A.

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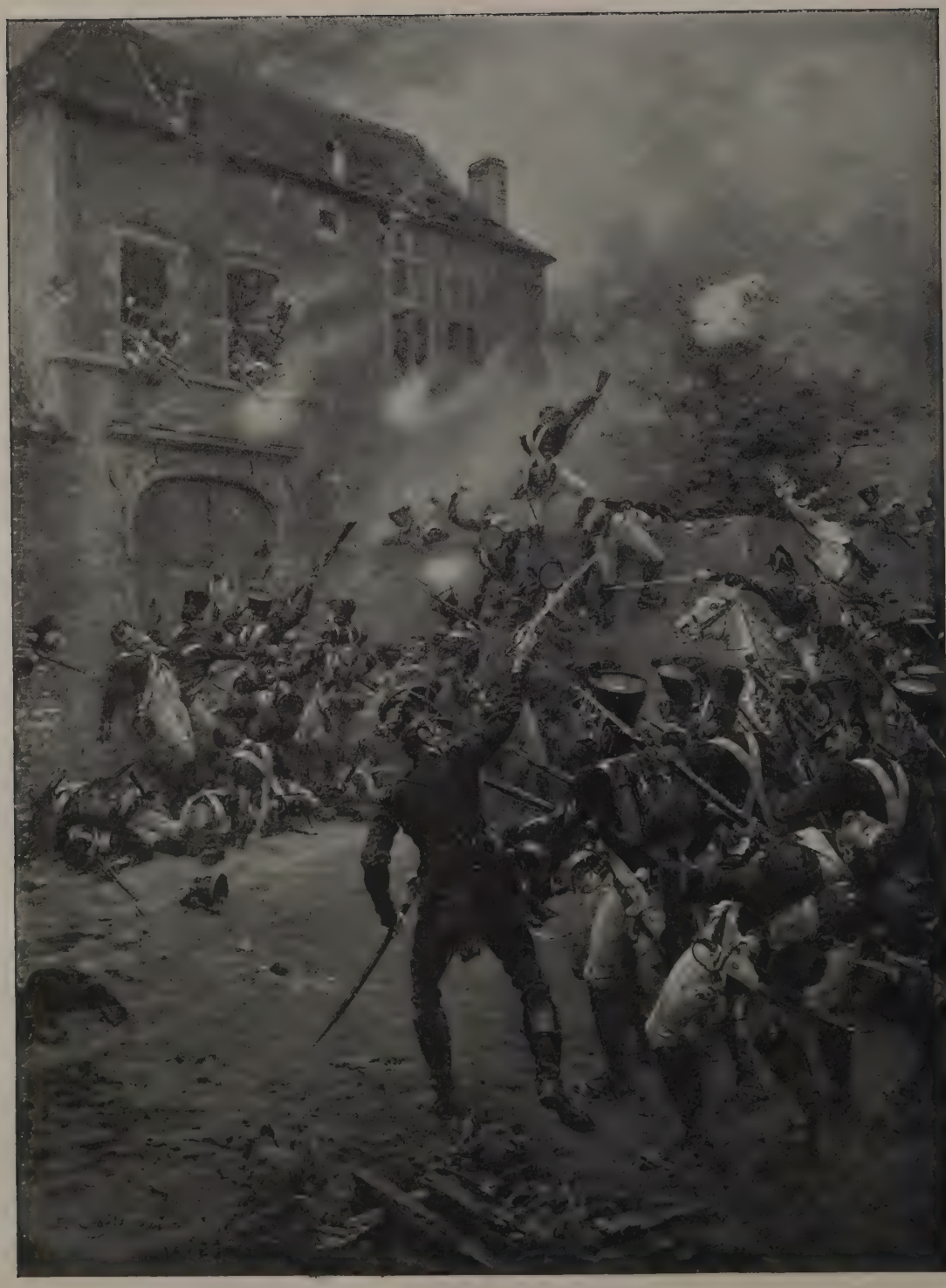


THE ATTACK ON THE GATEHOUSE OF THE CHÂTEAU OF HOUGOUMONT, WATERLOO.

ERNEST CROFTS, R.A.

# ROYAL ACADEMY PICTURES, 1897.

## PART IV.

48×42

THE RED BRIDGE.

FRANK WALTON, R.I.

20 × 40

GOING TO WORK.

Claude Hayes.

40 × 50

IN HOLLAND PASTURES.

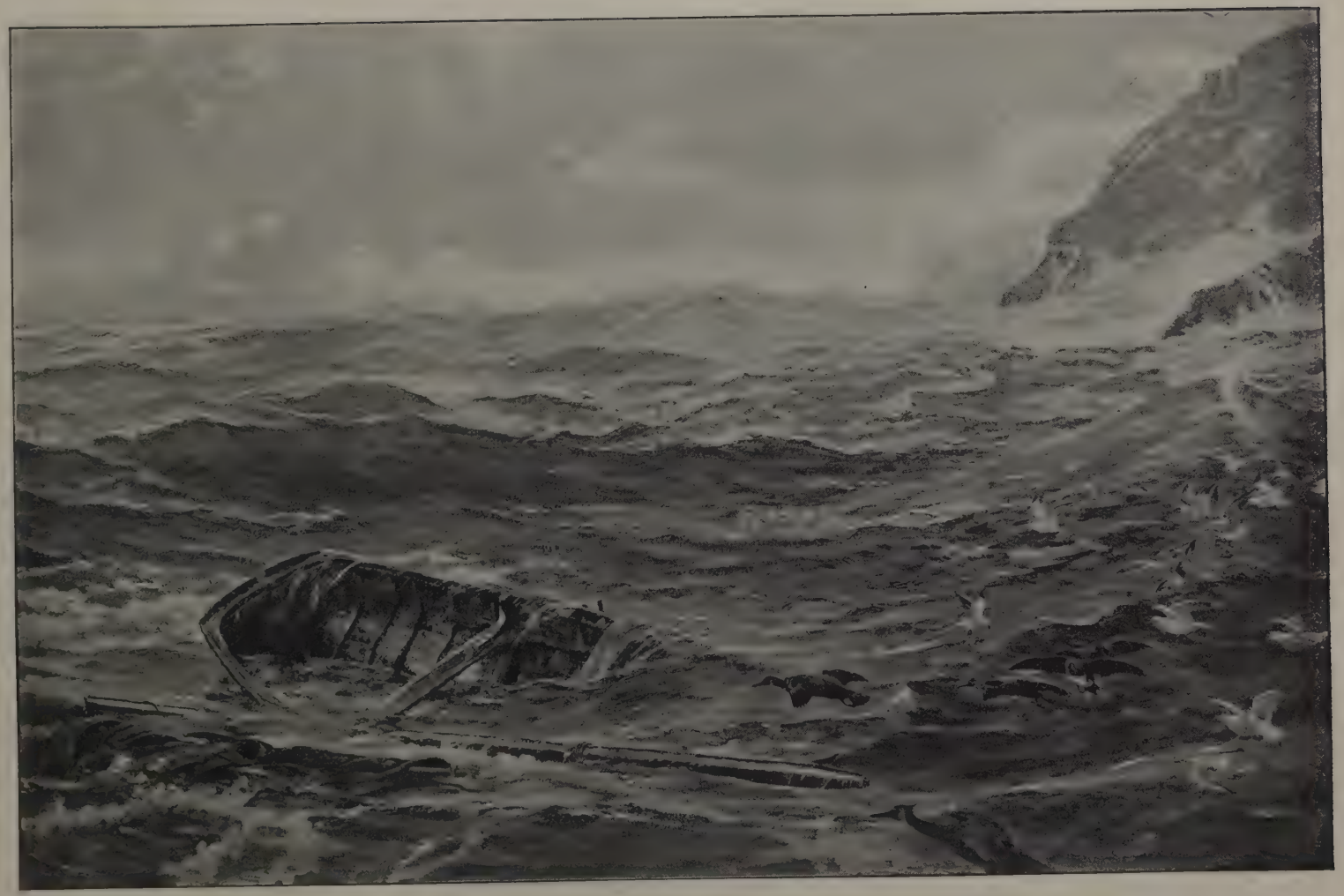
Carleton Wiggins.

24×18

A FAIR MUSICIAN.

"Oh my love is like the melodie
That's sweetly played in tune."

G. A. Storey, A.R.A.



48 × 72

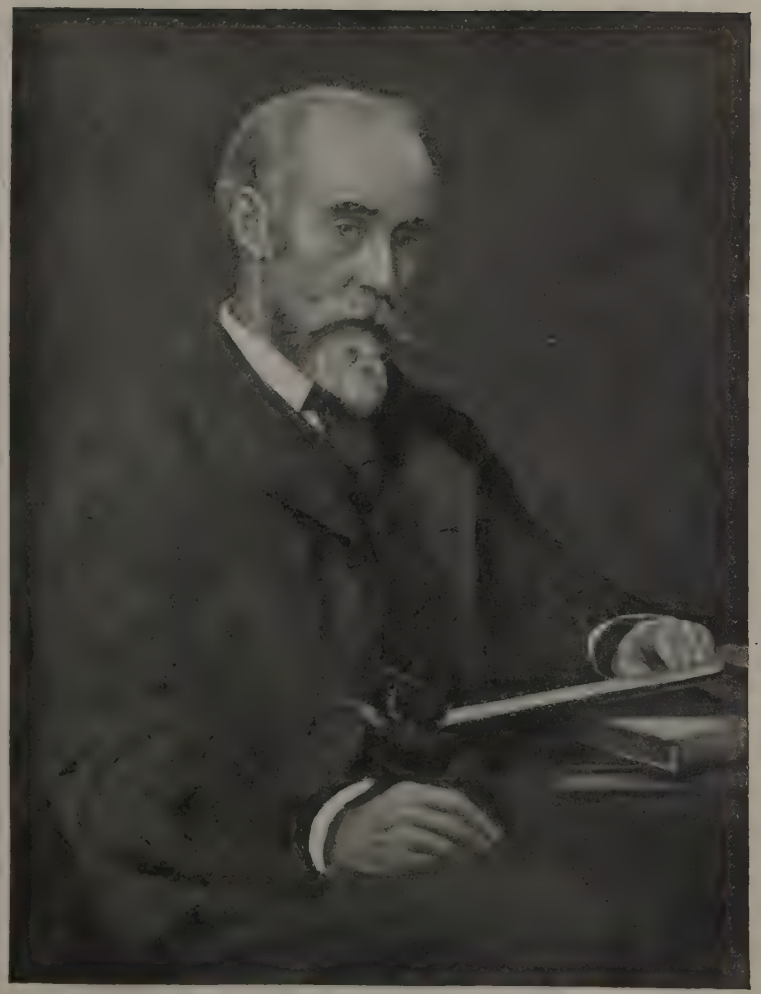
LOST.

C. Napier Hemy.

24×36

A RED ROOM IN HOLLAND.

STANHOPE A. FORBES, A.R.A.



SIDNEY COLVIN, ESQ.

*(Painted for the Society of Dilettanti.)*

Sir Edward J. Poynter, P.R.A.

44×31

"LET ZEPHYR ONLY BREATHE, AND WITH HER TRESSES PLAY."

Hugh de T. Glazebrook.

50 × 72

THE SILENCE OF MORNING.

ALFRED EAST, R.I.

20×24

AUTUMN MORNING: PLOUGHING.

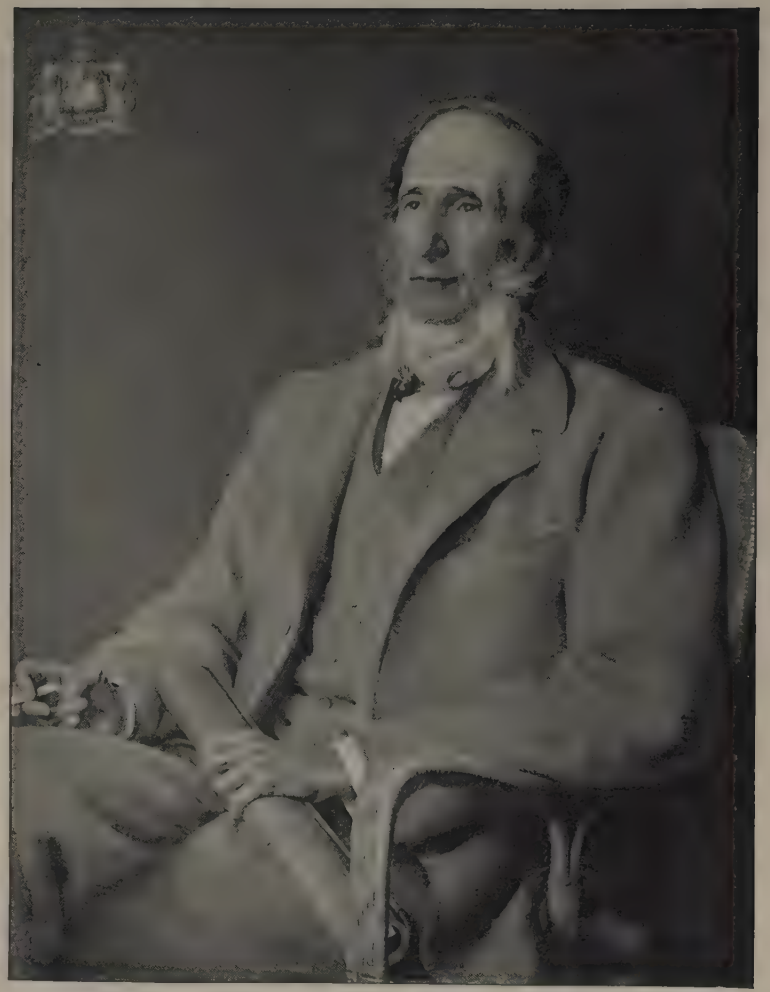
GEORGE CLAUSEN, A.R.A.

*(By Permission of Messrs. Boussod, Valadon and Co., the Owners of the Copyright.)*

11×31

FRIENDLY CRITICS.

STUART G. DAVIS.



36×28

THE RT. HON. LORD MONK-BRETTON.

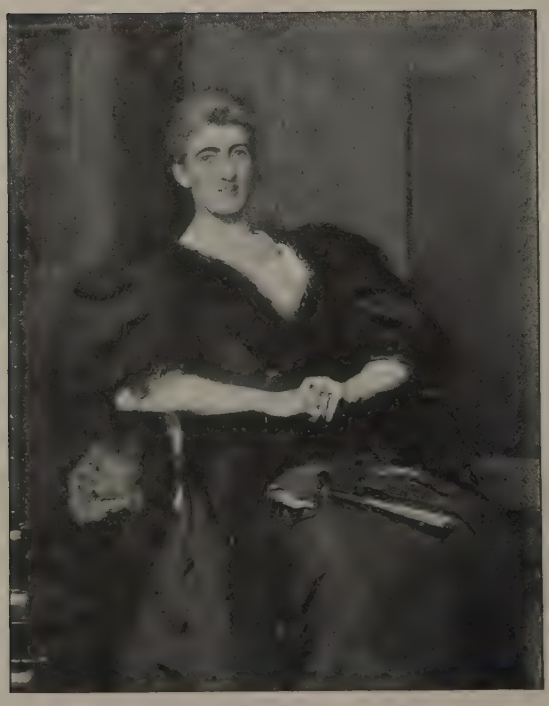
*(First Chairman of East Sussex County Council.)*

F. W. W. TOPHAM, R.I.

*(A replica is to be placed in the County Hall, Lewes, by subscription.)*

ILAM, NEAR DOVEDALE: STUDY.

JAMES SANT, R.A.



50 × 40

MRS. WALTER ARMSTRONG.

WALTER OSBORNE.

2 feet high

FIGURE FOR BASE OF CANDELABRUM.

HENRY A. PEGRAM.

56 × 44

THE LATE COLONEL SIR H. ST. JOHN HALFORD, BART., C.B.

HON. JOHN COLLIER.

25 × 30

DOROTHY ELEANOR, DAUGHTER OF JAMES D. K. MacCALLUM, ESQ.

G. F. Watts, R.A.

30 × 50

A REVERIE.

EDWARD S. HARPER.

50 × 61

PASSING THE DOCTOR.

RALPH HEDLEY.



*(The Picture and Copyright are the Property of Messrs. Forman and Sons, Nottingham.)*

42 × 72

THE POOL IN THE WOOD, HELMSDALE.

COLIN HUNTER, A.R.A.

57 × 96

CHILDHOOD

CHARLES SIMS.

44 × 23

ALEC FORBES.

Elizabeth Stanhope Forbes.

36 × 28

MISCHIEF: A PORTRAIT.

G. A. Storey, A.R.A.

50×72

HOUGHTON MILL, ON THE OUSE.

ERNEST PARTON.

31×52

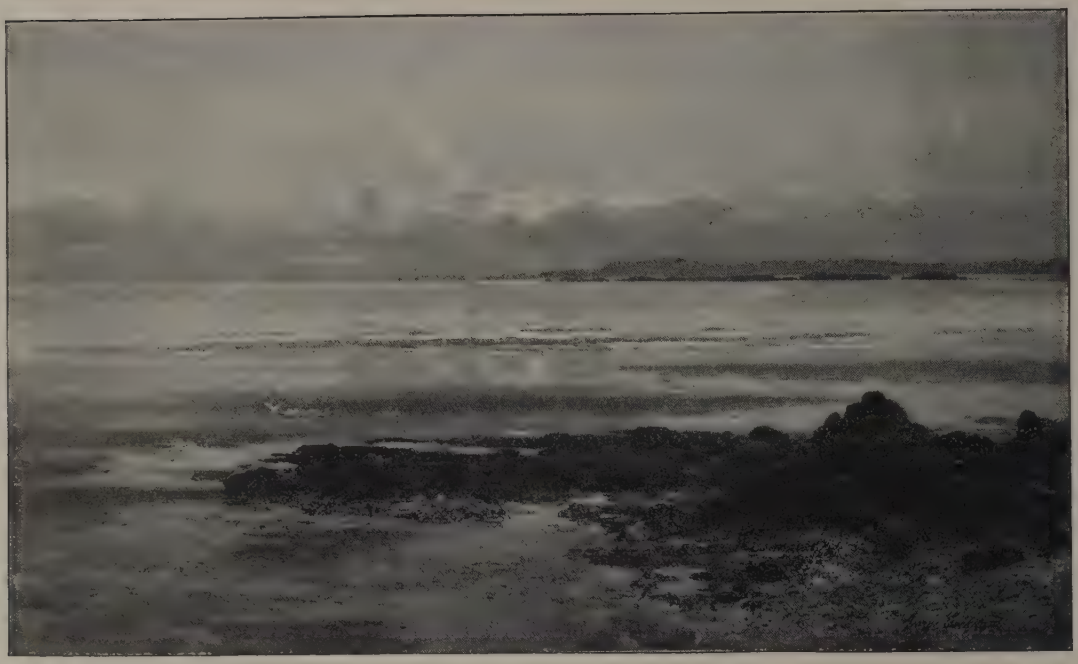
BARRY DOCKS.

W. L. Wyllie, A.R.A.

36 × 50

ELOPED.

ARTHUR C. COOKE.



30 × 30

EVENING (*Water-Colour*).

GEORGE COCKRAM.

45 × 75

THE MILL: MOONLIGHT

J. NOBLE BARLOW.

55 × 39

MRS. DONALDSON.

LUKE FILDES, R.A.

31 × 52

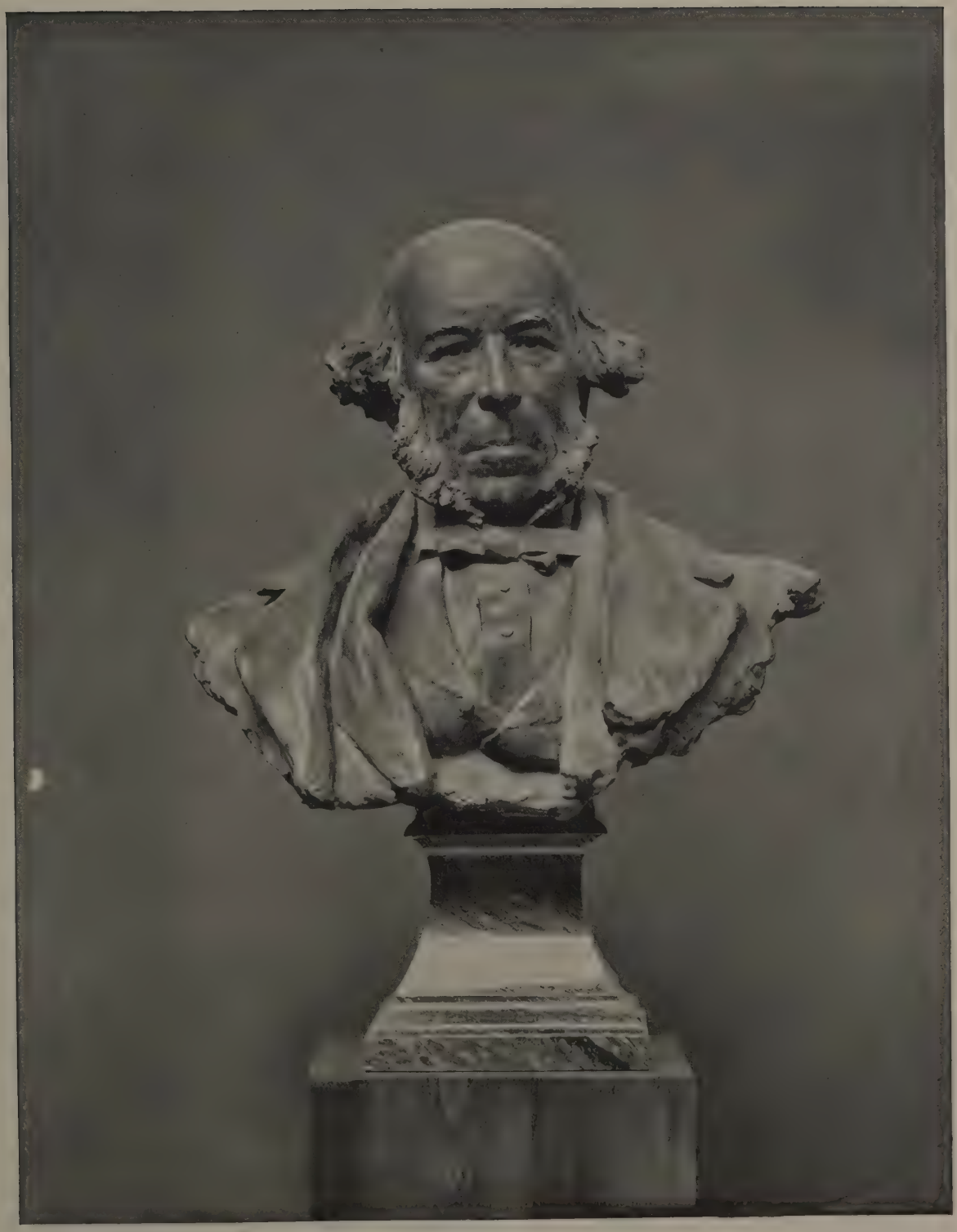
TENDING TURKEYS: A FARM IN DORSET.

ARTHUR MEADE.

36 × 54

THE CROFTER'S HOME.

J. YOUNG HUNTER.



*Life-size*

HERBERT SPENCER, ESQ. (*Bronze*).

E. Onslow Ford, R.A.

48 × 72

DEESIDE.

DAVID MURRAY, A.R.A

37×54

A MOTHERS' MEETING IN THE COUNTRY.

J. B. Burgess, R.A.

48 × 96

FLOW'RY MAY.

"Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing."

H. W. B. Davis, R.A.

54 × 46

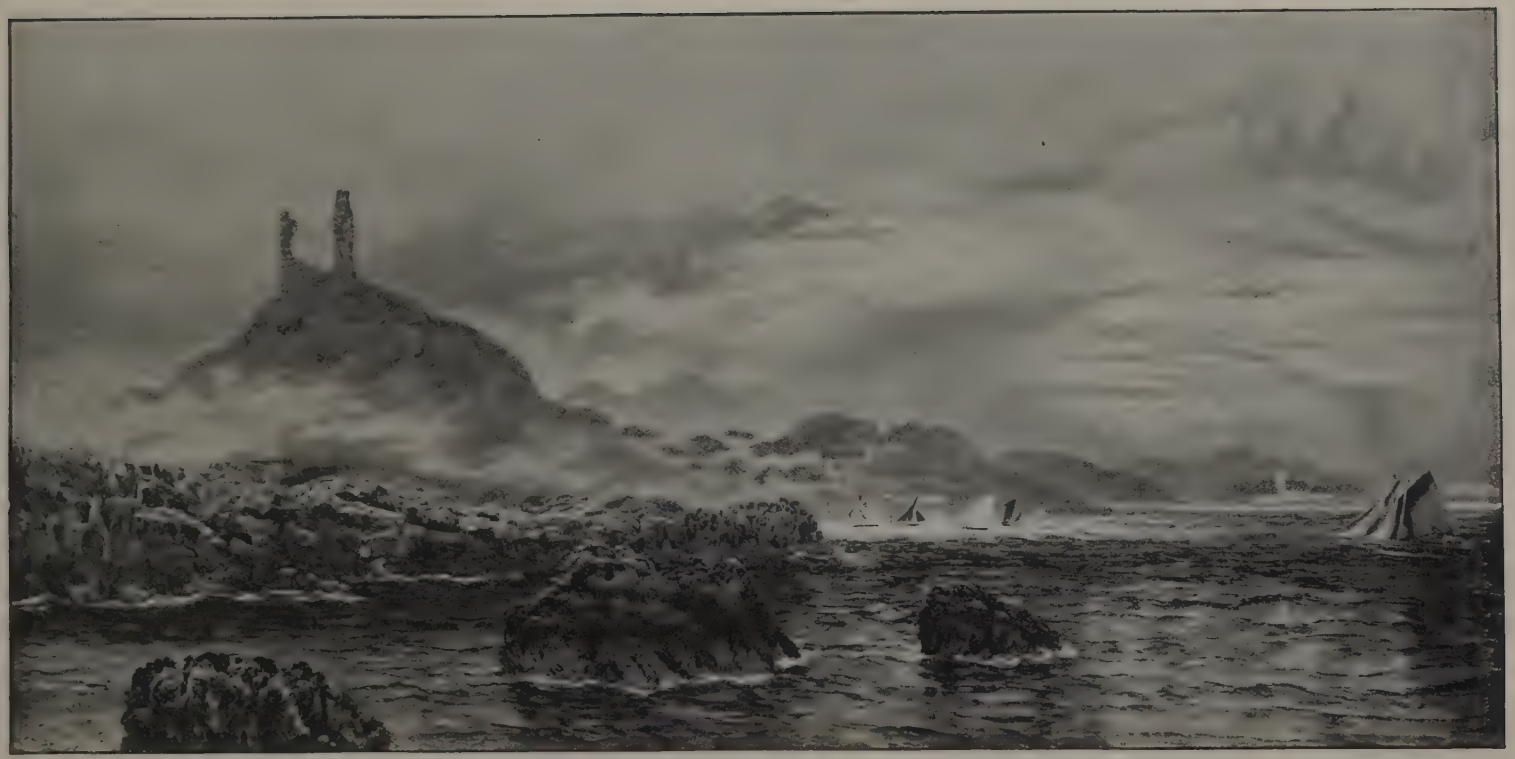
A FLOOD.

Field Morgan.

48 × 40

MRS. CHARLES R. WHITTY.

James Sant, R A.



24 × 18

CASTEL MOEL, ISLE OF SKYE.

JOHN BRETT, A.R.A.

36 × 60

"AND THERE WAS A GREAT CRY IN EGYPT" (Exodus xii. 30).

ARTHUR HACKER, A.R.A.

24 × 36

A SUMMER AFTERNOON.

"The fragrant hay so sweetly scents the breeze."

T. Sidney Cooper, R.A.

51 x 72

MATERNITY.

T. B. Kennington

38 × 46

THE ANSWER.

PHILIP H. CALDERON, R.A

36 × 28

MASTER ALEC BOND.

W. Llewellyn.

*Life-size*

THE AGE OF INNOCENCE (*Bronze*).

Alfred Drury.

50 × 40

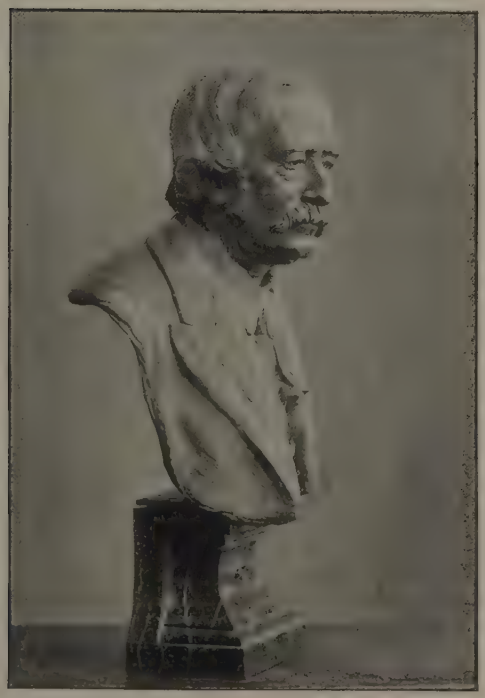
REV. CANON AINGER, MASTER OF THE TEMPLE.

HUGH G. RIVIERE.

48 × 72

FROM SEA-SHORE TO MOUNTAIN PEAK, MORECAMBE BAY.

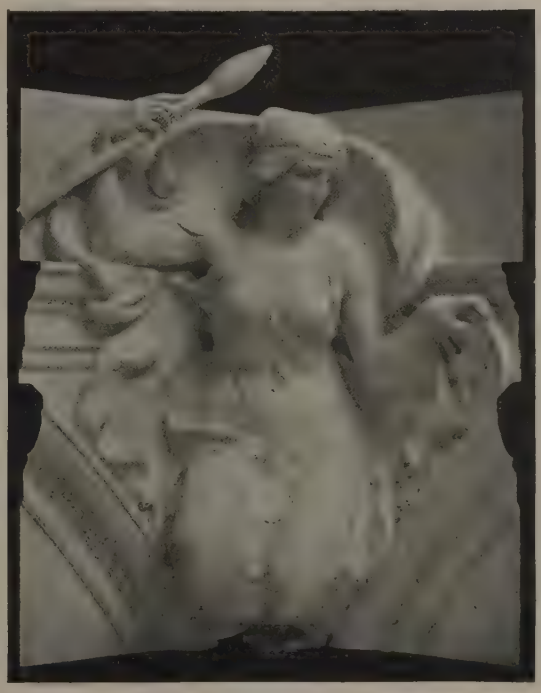
J. Buxton Knight.



2 ft. 6 in. high

THE LATE PHILIP H. RATHBONE, ESQ. (*Bronze*).

Charles J. Allen.



INDUSTRY.

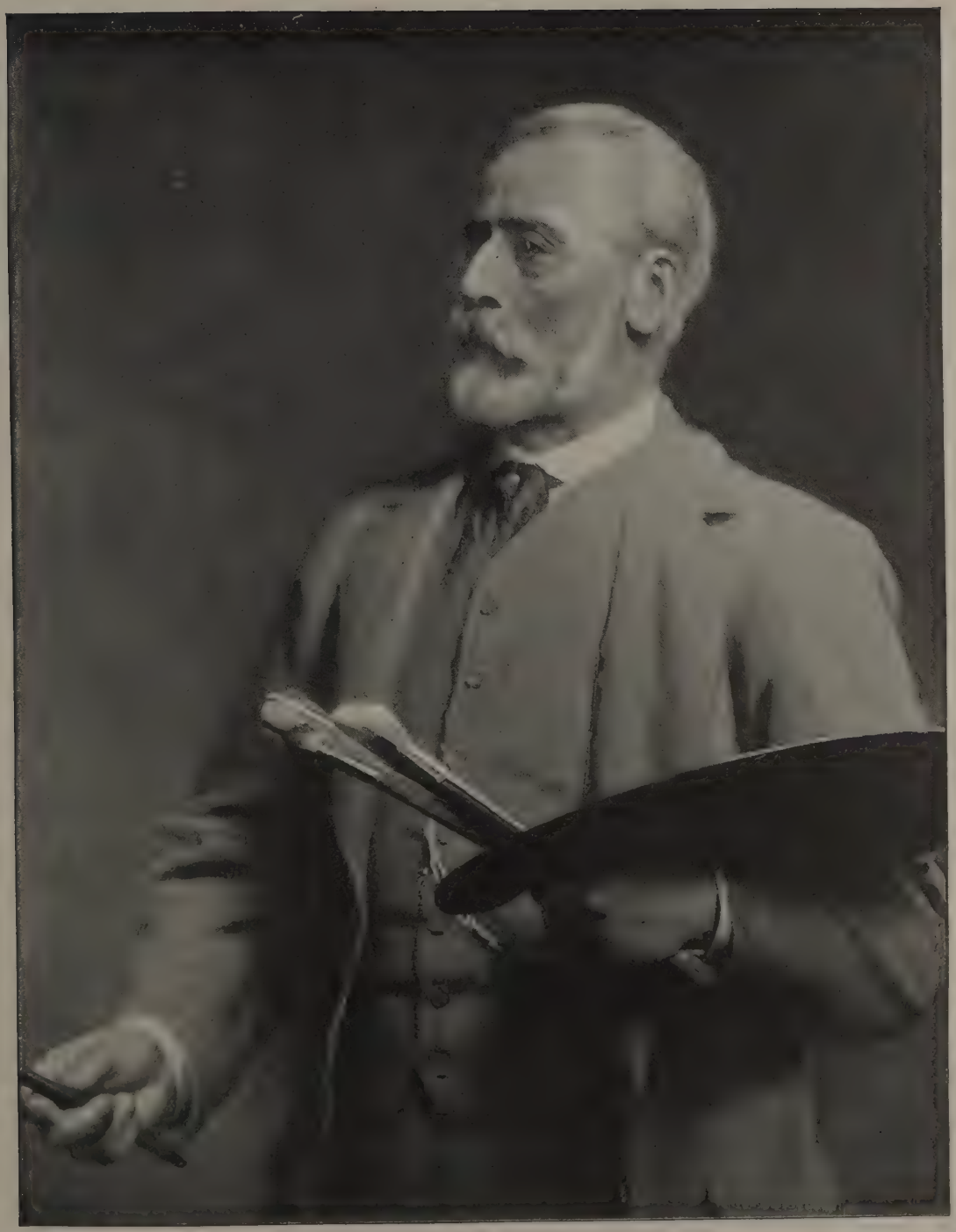
(*For the Town Hall, Oxford.*)

F. E. E. Schenck.

*Life-size*

A PORTRAIT BUST.

E. Onslow Ford, R.A.



36 × 28

H. T. W.

Henry T. Wells, R.A.

48 × 36

JERVOISE, SON OF ARCHIBALD E. SCOTT, ESQ.

James Sant. R.A.

BOULTER'S LOCK: SUNDAY AFTERNOON

*(By permission of C. J. Galloway, Esq., the owner of the Picture and Copyright.)*

# ROYAL ACADEMY PICTURES, 1897.

## PART V.

50 × 49

THE SEA-MAIDEN.

ARTHUR HACKER, A.R.A.

[Copyright is in every case strictly reserved.]

21×18

THE DAUGHTER OF THE REGIMENT.

G. A. Storey, A.R.A.

30 × 40

FAIR DECEIVERS.

C. Haigh Wood.

21 × 18

JEALOUSY.

Fannie Moody.

48 × 32

MISS ISOBEL DONALDSON.

Colin Hunter, A.R.A.

48 × 84

AFTER MIDNIGHT MASS, FIFTEENTH CENTURY.

GEORGE H. BOUGHTON, R.A.

48 × 72

THE END OF A LONG DAY.

H. Whittaker Reville.

51 × 40

CLOUD AND CRAG.

JOSEPH KNIGHT, R.I.

60 × 40

THE DREAMERS.

TOM MOSTYN, R.B.A.

40 x 50

THE WINDING MEDWAY.

W. L. Wyllie, A.R.A.

29 × 48

SUMMER FLOWERS.

ERNEST A. WATERLOW, A.R.A.

41 × 70

THE COMFORTER.

BYAM SHAW.

THE JOWETT MEMORIAL.

*(To be placed in Balliol College Chapel, Oxford.)*

E. Onslow Ford, R.A.

90×42

AN IDYLL.

RICHARD JACK.

84×46

KENNETH MACKENZIE, ESQ.

NIELS M. LUND, R.B.A.

48×21

ALONE.

J. H. HENSHALL, R.W.S.

82×48

MRS. KENNETH MACKENZIE.

JAMES SANT, R.A.

"AT THE FIRST TOUCH OF WINTER SUMMER FADES AWAY."

VAL C. PRINSEP, R.A.

30 × 25

PATIENCE.

GEORGE W. JOY

60 × 81

THE VALLEY OF FLOWERS.

ARTHUR H. BUCKLAND.

THE DUELLIST (*Statuette, Silvered Bronze*).

PAUL R. MONTFORD.

12 × 8

NARCISSI (*Water-Colour*).

W. J. MUCKLEY

48 × 72

O'ER THE BRAE OF BALQUHODDER.

T. Sidney Cooper, R.A.

48×72

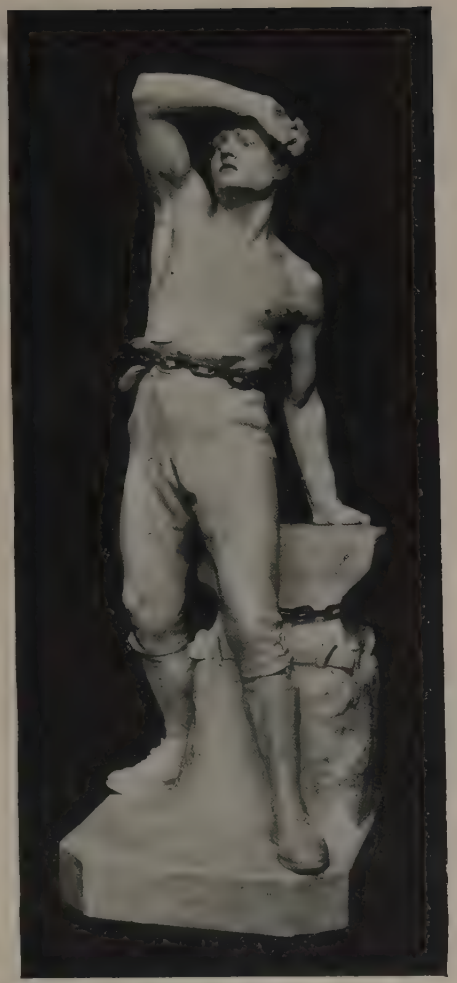
A CHILDREN'S PICNIC.

S. Melton Fisher.

48 × 72

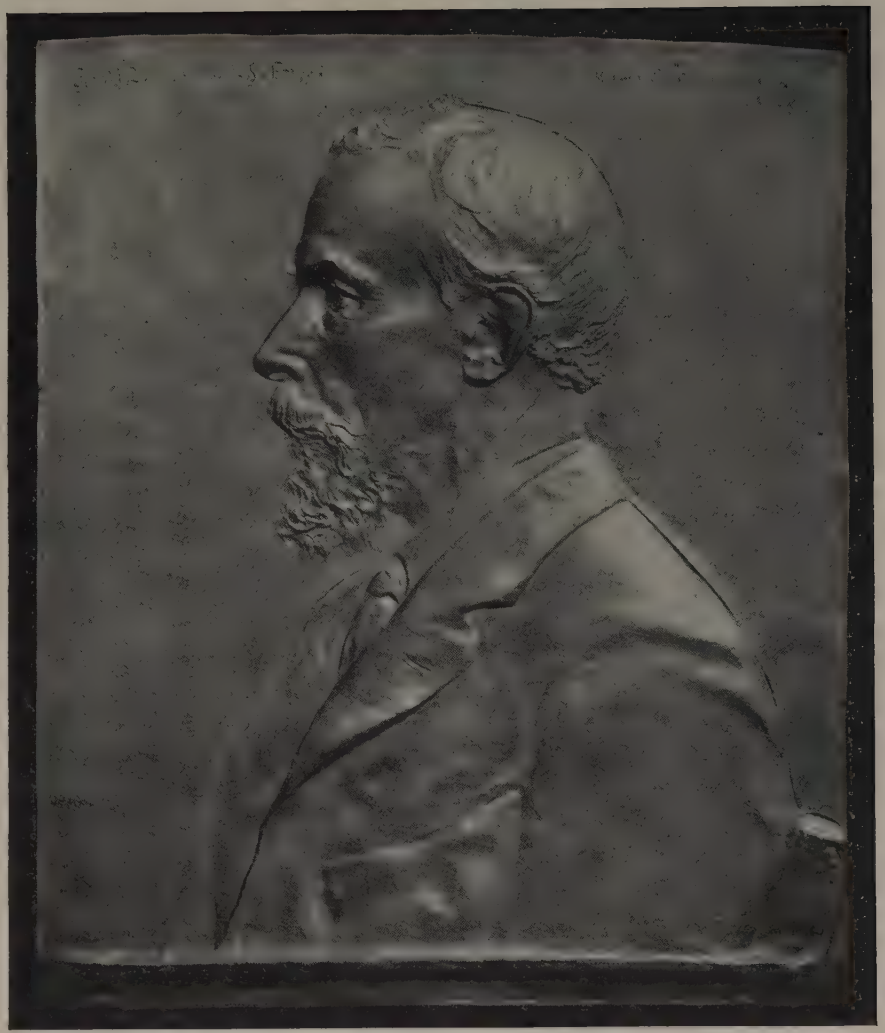
HAMPSTEAD: FROM THE VIADUCT.

DAVID MURRAY, A.R.A.



KARL THE MARTYR (*Statuette*).

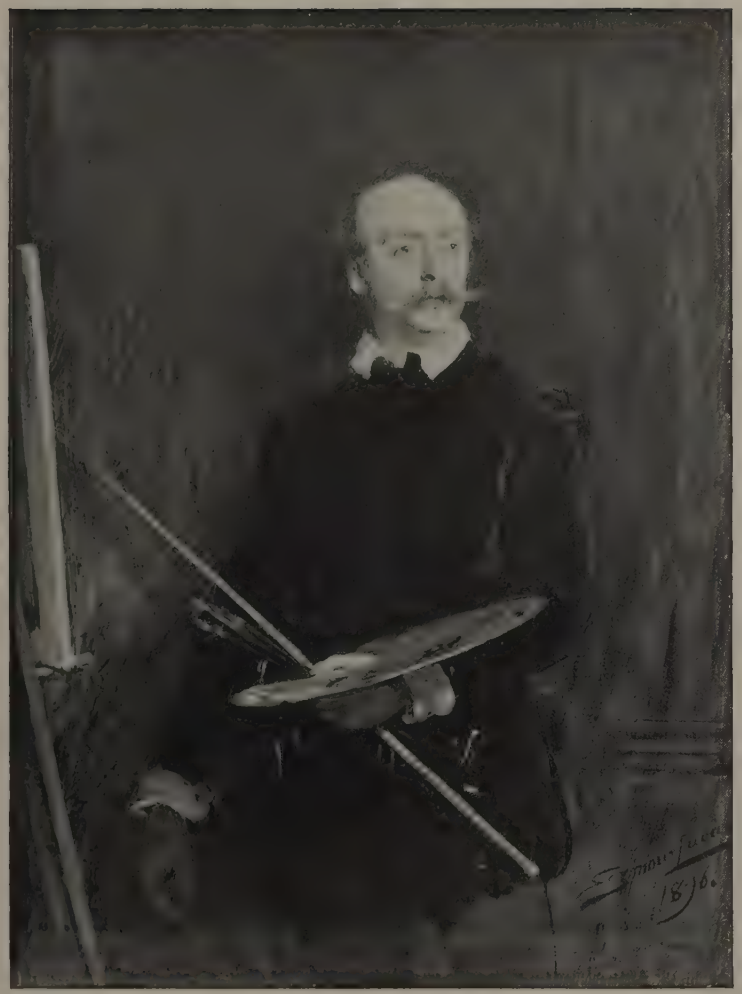
FRANK FISHER.



2 ft. 6 in. high

JAMES ECCLES, ESQ. (*Bronze*).

W. HAMO THORNYCROFT, R.A.



23 × 17

JOHN CROMPTON, ESQ.

SEYMOUR LUCAS, A.R.A.

31 × 26

BROUGHT TO LIGHT (*Water-Colour*).

FRED ROE.

48×72

## GLASGERION.

"Glasgerion 's ta'en his harp in hand
Till he's harpit them a' asleep,
A' except the young Princess,
Whom love did waking keep.

"And first he has harpit a grave tune,
And eyne he has harpit a gay,
And mony 's the sigh and the loving word
That passed atween them twae."—*Old Ballad.*

G. Sheridan Knowles, R.I.

33 × 58

CALYPSO'S ISLE.

HERBERT J. DRAPER.

64 × 96

ETON, FROM THE ROYAL LIBRARY, WINDSOR CASTLE, SHOWING THE TOWN OF WINDSOR CRICKET FIELD.

FREDERICK GOODALL, R.A.

56 × 40

THE BAILIFF'S DAUGHTER OF ISLINGTON.

"Then all the maids of Islington went forth to sport and playe,
All but the bayliffe's daughter deare, she secretly stole awaye."



W. Hatherell, R.I.

72 × 42

"OUR AIN BONNY BAIRN."

GEORGE H. NEALE.

27 × 22

CAPTAIN H. E. WALTER, 10TH REGIMENT (*Chalk Drawing*).

SEYMOUR LUCAS, A.R.A.

20 × 30

UNANNOUNCED.

J. HAYNES-WILLIAMS.

 (*By Permission of Messrs. Landeker, Lee and Brown, Worship Street, London, who are publishing a large Photo-Engraving.*)

76 × 44

THE TEMPTATION OF ODYSSEUS.

T. R. Spence.

36 × 68

THE RETURN OF THE VIKINGS.

B. E. Ward and A. Lewis.

28 × 36

THE LITTLE SWINEHERD.

G. P. Jacomb-Hood.

76 × 99

1815: THE CAPTIVE EAGLE.

Corporal Styles, of the Royal Dragoons, passing through the disintegrated ranks of Picton's Division with the eagle captured by his regiment during the charge of the Union Brigade.

40 × 60

BANKS OF THE UPPER WYE.

H. W. B. Davis, R.A.

HYLAS AND THE NYMPHS.

J. W. Waterhouse, R.A.

*(By Permission of the Trustees of the Manchester City Art Gallery.)*

21×27

TIGRESS AND CUBS AT A TORRENT.

JOHN M. SWAN, A.R.A.

72 × 56

BESIDE GREEN WATERS.

H. S. Tuke.

30 × 24

MRS. CHARLES GOETZ.

Rudolph Lehmann.

36 × 60

THE ROAD TO PARADISE.

E. Matthew Hale.

60 × 48

MARY CAROLINE, DUCHESS OF SUTHERLAND.

FREDERICK GOODALL, R.A.

56 × 38

"Now Spring has clad the groves in green,
And strewed the lea wi' flowers."

REGINALD VICAT COLE.

46 × 60

THE CARESS.

A. M. Talmage.

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36 × 55

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W. Hounsom Byles.

Printed by Cassell & Company, Limited, La Belle Sauvage, London, E.C.

35 × 26 TO THE RESCUE: AN EPISODE OF THE CIVIL WARS *(Diploma Picture)*.

ERNEST CROFTS, R.A.

# ROYAL ACADEMY PICTURES

## 1898

*ILLUSTRATING*

The Hundred and Thirtieth Exhibition of the Royal Academy

BEING THE

*Royal Academy Supplement of "THE MAGAZINE OF ART"*

CASSELL AND COMPANY, LIMITED

*LONDON, PARIS, NEW YORK & MELBOURNE*

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17 × 22

CLOVELLY PIER (*Water-Colour*).

C. Napier Hemy, A.R.A.

# THE ROYAL ACADEMY EXHIBITION, 1898.

## INTRODUCTION.

For the first time for several years it becomes the pleasant duty of the critic to bear witness to the quite unusual interest of the annual exhibit—an improvement in general character which has been acknowledged on every hand. This improvement, it is satisfactory to recognise, is not due to the superlative merits of any particular works in painting or sculpture. A few such, in actual fact or by comparison, are to be found in every annual Academy exhibition; and it is they, it is true, which are commonly held to give the tone to the whole and, so to speak, to mark the time of its onward march. But this year, more notably than in the recent past, the phenomenon of conspicuous advance is as clearly seen among the rank and file as among those who are recognised by right of reputation and talent as unchallenged leaders.

And yet this advance is perhaps not so much that of actual accomplishment as of intention, made evident by a quality of vivacity, energy, and purpose, the more remarkable as the recent disappearance of those who have hitherto sustained the high watermark of English art might have been expected to result in the lowering of the standard. Yet the opposite appears to be the case; encouraged and actuated in some sort by the law of compensation, the younger men have risen to the occasion which opportunity has offered.

A curious circumstance which will probably be noticed by every visitor to the Academy is that, with a partial exception, nearly every picture contributed by French artists of wide reputation, characteristic though it may be, utterly fails to hold its own in the exhibition. At the same time, it is gratifying to realise that even those artists who have received their education in France—and have thus become the Anglo-French wing of the English school—have succeeded in extracting the full benefit of their foreign training without sacrificing their individuality, and,

above all, without stumbling into the pitfall which the very merits of the French system prepares for the unwary. These painters form, indeed, a brilliant phalanx, among whom Mr. Waterhouse, Mr. Clausen, Mr. Stanhope Forbes, Mr. La Thangue, and Mr. Bramley are among the most distinguished. No one could mistake their pictures for the work of Frenchmen, as is commonly the case with the French-taught artists of nearly every country. The same can hardly, perhaps, be said of Mr. Sargent and Mr. Shannon. As Americans, their receptivity is, no doubt, more sensitive and greater in proportion as their racial individuality of temperament is less; more elastic and self-adaptive, they have greater facility in assimilating the virtues they seek to acquire, but in so doing they sacrifice to no slight degree their national personality, which, whatever its defects may be, must always remain one of the most interesting and most valuable qualities in a work of art.

It is difficult to say in what particular section of art the present Academy excels. There is so much that is interesting in every section save, perhaps, in that of serious painting of the nude; for alike in the departments of subject- and figure-painting, of portraiture and landscape, of sculpture and water-colour, the standard is kept with remarkable equality, and, it may be added, with piquancy. Of all of these sections an accurate representation will be seen in the following pages; and if it be found that the collection is not entirely complete, the lacunæ must be attributed to commercial or other considerations on the part of the artist, and not to lack of zeal on that of the editors, nor of enterprise on that of the publishers. Moreover, as has already been suggested, the absence of a few specific pictures is this year of less moment than has been the case on previous occasions, when a handful of leading works would practically monopolise the main interest of the exhibition.

THE GUARDS' CHEER: CRIMEAN VETERANS OF THE GUARDS CHEERING HER MAJESTY THE QUEEN DURING THE DIAMOND JUBILEE PROCESSION.

HUBERT HERKOMER, R.A.

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In one respect a publication such as this holds the advantage over the exhibition of which it is but an echo. It annuls such blunders or injustice of hanging as are inseparable, it appears, from every great exhibition, however well conducted, and sets before the public, with equal courtesy of respectful introduction, every work with which it deals. Whether or not the original be "skied" on the walls of the Academy, the reader has here no greater difficulty in judging of its merits than of the favoured canvas on the line, while the size of the pictures printed under each reproduction enables him to make a fairly accurate estimate of its relative importance. This is the advantage which we must set against the natural drawback involved in the inevitable sacrifice of colour. Photography is the great leveller of art, sweeping a concealing hand impartially over merits and defects; and a work such as this may fairly claim to be, in some sort, a mirror of the year's art, not only serving as a record, but possessing, it is claimed, artistic merit beyond what it has hitherto possessed.

The sculptural works—at least the finest of them—may not be the most elaborate, such as are produced in France and Belgium; but the spectator must bear in mind what is so often forgotten, that whether in painting or in sculpture, as in literature, it is more difficult to transform a single figure into a fully-expressive work of art than to fashion a group which, by its complication, offers adventitious opportunities to the artist to produce an effect.

It is, perhaps, impossible to assert that any young man's name, hitherto unknown, has this year sprung suddenly into the light; but what is of far greater and more encouraging significance is, that a number already favourably known—such, for example, as Mr. Hugh Riviere—have given evidence of effective advance in their art. This is the really striking and gratifying note of the exhibition of 1898—this is the hope that is being brightly realised by the expiring century.

M. H. SPIELMANN.

# ROYAL ACADEMY PICTURES, 1898.

## PART I.

50×48

A SUSSEX CIDER-PRESS.

H. H. La Thangue, A.R.A.

48 × 30

A WINTER FAIRY.

JOHN MACWHIRTER, R.A.

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44×27

ON THE PONTE DELLA PAGLIA, VENICE.

WILLIAM LOGSDAIL.

48 × 72

ABOVE THE MILL.

DAVID MURRAY, A.R.A.

10 × 53

SAPPHO.

LAURENCE KOE.

32 × 72

AN EGYPTIAN VILLAGE: DRIVING HOME THE GEESE.

FREDERICK GOODALL, R.A.

60 × 120

TOIL.

W. Frank Calderon.

72×52

DIANA.

T. B. Kennington.

30×44

WINTER FUEL.

ARTHUR A. FRIEDENSON.

14×21

MEMORIES AND ANTICIPATIONS.

HENRIETTE RONNER, R.I.

6 ft. 6 in.

PERSEUS.

FREDERICK W. POMEROY.

60 × 40

GOOD KING WENCESLAS.

"Page and monarch forth they went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather."

G. Sheridan Knowles, R.I.

21×18

AN OLD MASTER.

CARL SCHLOESSER.

11×14

COOKHAM MILL.

G. A. Storey, A.R.A.

24×30

ROSES.

W. J. Muckley.

52 × 29

ETHEL.

Ralph Peacock.

14 × 10½

AN EVENSONG.

Marie Seymour Lucas.

*(By Permission of Mr. Thomas M. MacLean, the Owner of the Copyright.)*

58 × 70

TROUBLE.

THE HON. JOHN COLLIER.

41×51

AN OLD FARMYARD.

HAROLD SWANWICK, R.I.

51×61

THE THRESHING FLOOR.

RALPH HEDLEY.

36 × 28

MRS. CHARLES HOARE.

WALTER W. OUTLESS, R.A.

*Life-size*

A PORTRAIT BUST (*Bronze*).

E. ONSLOW FORD, R.A

28 x 36

THE END OF THE LAKE.

ERNEST PARTON.

126 × 114

THE EARL AND COUNTESS OF HARRINGTON.

A. S. Cope and John Charlton.

78 × 69

A DALESMAN'S CLIPPING: WESTMORELAND.

FRANK BRAMLEY, A.R.A.

60 x 43

A COUSIN FROM TOWN.

WALTER LANGLEY, R.I.

12 × 18

AFTER THE DUEL.

JOHN A. LOMAX.

*(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)*

13½ × 18½

A FAIR WIND *(Water-Colour).*

C. NAPIER HEMY, A.R.A.

48 × 72

MILKING-TIME.

YEEND KING, R.I.

41 × 62

SUMMONED TO WATERLOO: BRUSSELS, 16TH JUNE, 1815—DAWN.

ROBERT HILLINGFORD.

44 × 72

WHERE PEACEFUL WATERS GLIDE.

B. W. Leader, R.A.

*(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)*

36 × 54

A FAIRY'S WOOING.

CHARLES SIMS.

28 × 36

IMOGEN.

"Thou shalt not lack
The flower that's like thy face, pale primrose"

48 × 72

THROUGH THE FOREST.

E. C. Johnson, R.I.

34 × 48

A LITTLE MORTGAGE.

W. Dendy Sadler.

*(By Permission of Mr L. H. Lefevre, the Owner of the Copyright.)*

48 × 72

MORNING: "ALL IN THE BLUE UNCLOUDED WEATHER."

JOHN MACWHIRTER, R.A.

*(By Permission of J. Murray, Esq., Aberdeen, the Owner of the Copyright.)*

55 × 41

EDWARD M. DENNY, ESQ.

WALTER W. OULESS, R.A.

60 x 42

EVELYN'S "SILVA"—WOTTON, SURREY.

FRANK W. WALTON, R.I.

64 × 49

A KING AND A BEGGAR MAID.

E. Blair Leighton.

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48 × 36

SACRAMENT SUNDAY.

"He to the lowly soul
Doth still Himself impart."

BLANDFORD FLETCHER.

27 inches

MRS. HUGH WELLS ARMSTEAD (*Marble*).

H. H. Armstead, R.A.

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17 ft. × 10 ft.

WILLIAM THE CONQUEROR GRANTING A CHARTER TO THE CITIZENS OF LONDON.

*(Presented by the Corporation of London to the Royal Exchange.)*



J. Seymour Lucas, R.A.

# ROYAL ACADEMY PICTURES, 1898.

## PART II.

38 × 36

LOVE'S ORISONS.

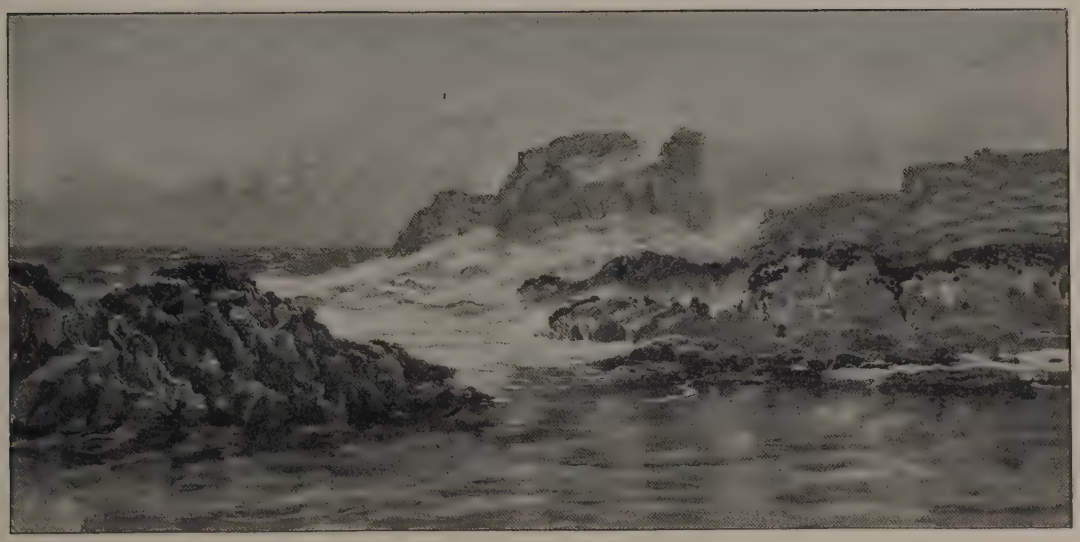
"Never knight more brave, never maid more true."

GERALD E. MOIRA.

90 × 66

ENDYMION.

MOUAT LOUDAN.



15 × 30

AMONG THE ROCKS AT TREVONE (QUARTZ VEINS IN THE SLATE).

JOHN BRETT, A.R.A.

28 × 36

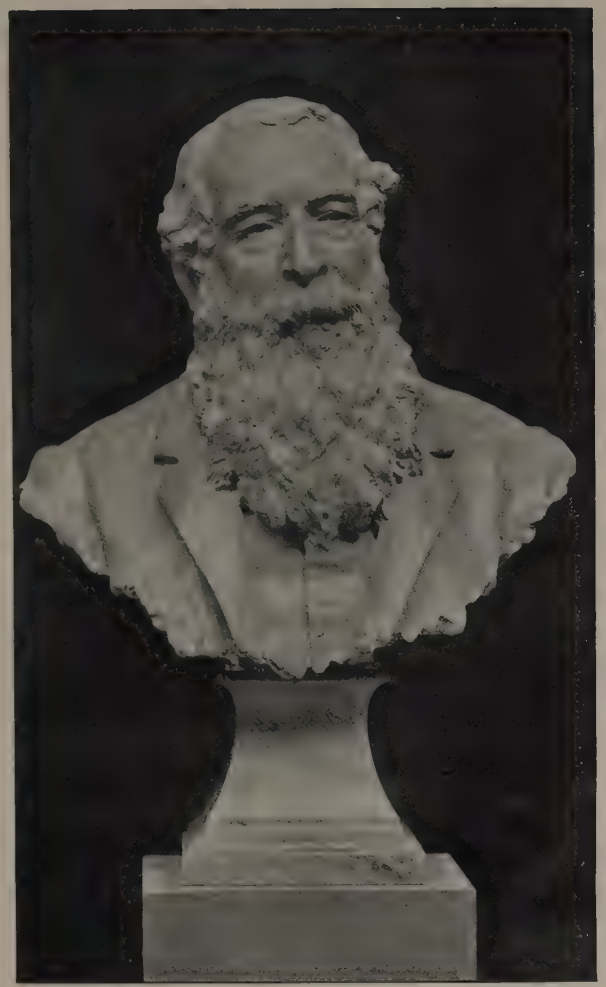
A SPRING IDYL.

ARTHUR WARDLE.

48 × 72

WINTER STORM.

ROBERT W. ALLAN, R.W.S.



*Life-size*

E. HOMAN, ESQ. (*Bronze*).

E. Onslow Ford, R.A.

*Life-size*

MRS. E. HOMAN (*Bronze*).

E. Onslow Ford, R.A.

38 × 64

"AND HOP-O'-MY-THUMB GUIDED HIS BROTHERS SAFELY THROUGH THE WOOD."

ELIZABETH STANHOPE FORBES.

16×72

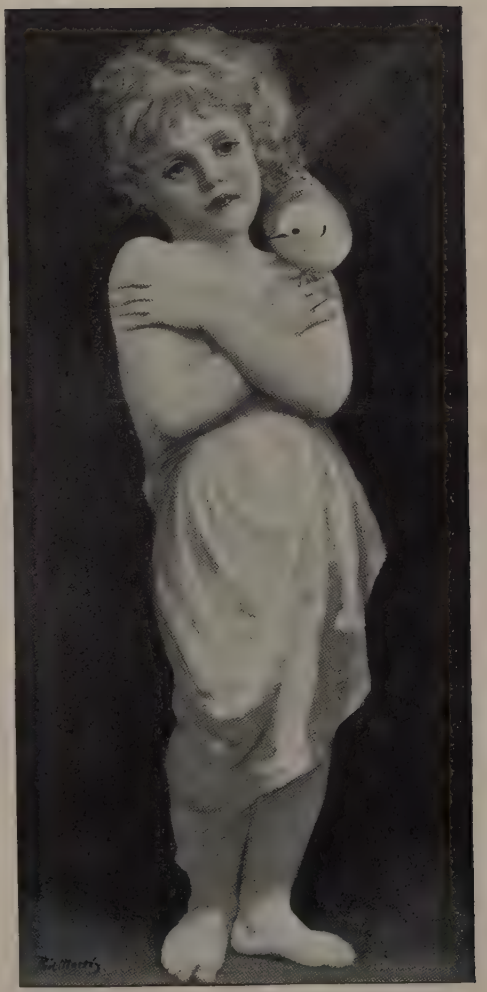
SUMMER IN HOLLAND.

DAVID FARQUHARSON.

50 × 40

WILLIAM TUNSTILL, ESQ.

WALTER W. OULESS, R.A.



34 × 16

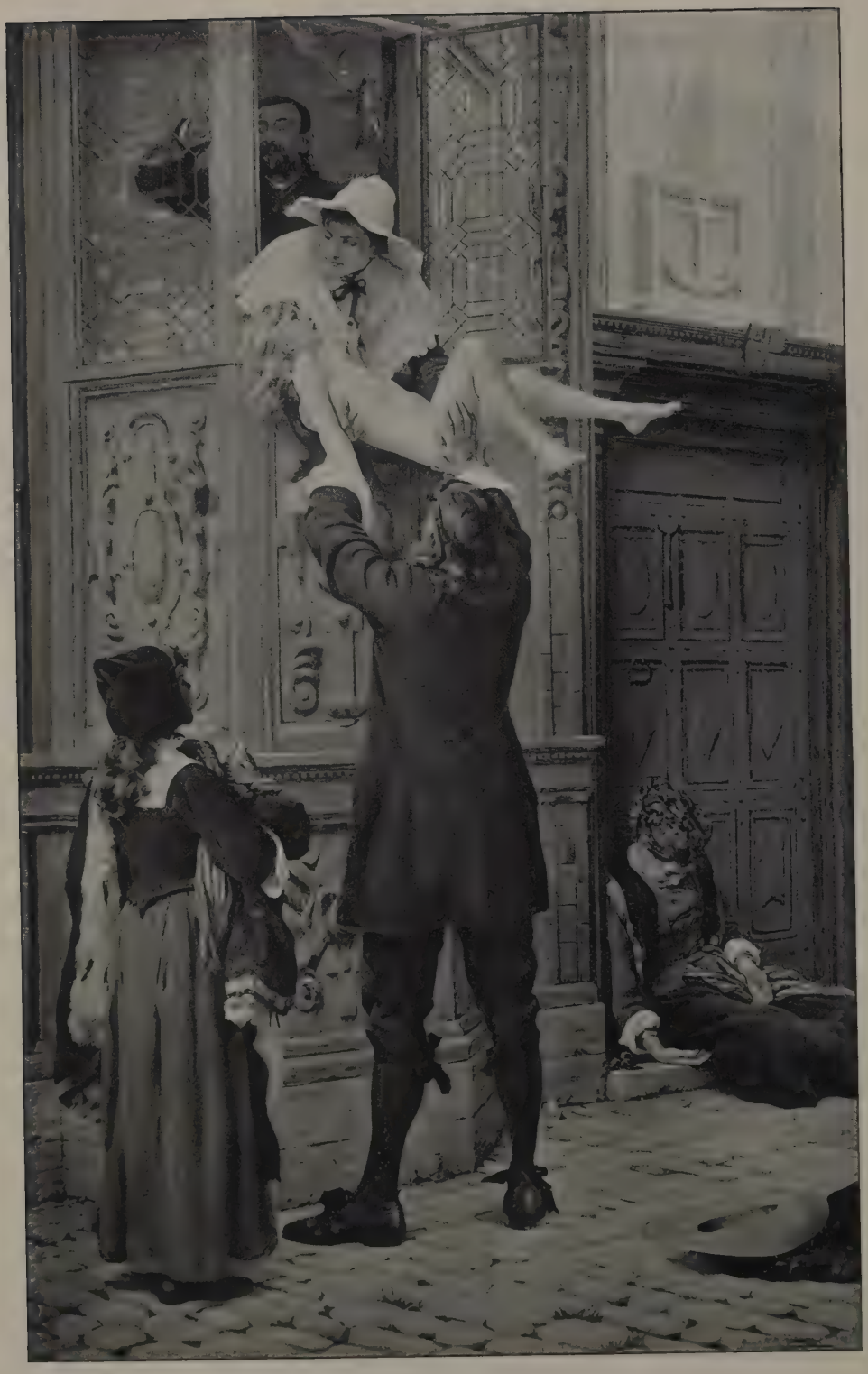
THE RETURN OF THE DOVE.

PHIL R. MORRIS, A.R.A.

50 × 76

A WIDE PASTURE.

J. Aumonier, R.I.



72 × 45

RESCUED FROM THE PLAGUE, LONDON, 1665.

"It was the child of a very able citizen of Gracious Street, a saddler, who had buried all the rest of his children of the Plague; and himself and wife now, being shut up in despair of escaping, did desire only to save the life of this little child: and so prevailed to have it received stark naked into the arms of a friend who brought it (having put it into new fresh clothes) to Greenwich."—*Pepys' Diary.*



FRANK W. W. TOPHAM, R.I.

48 × 72

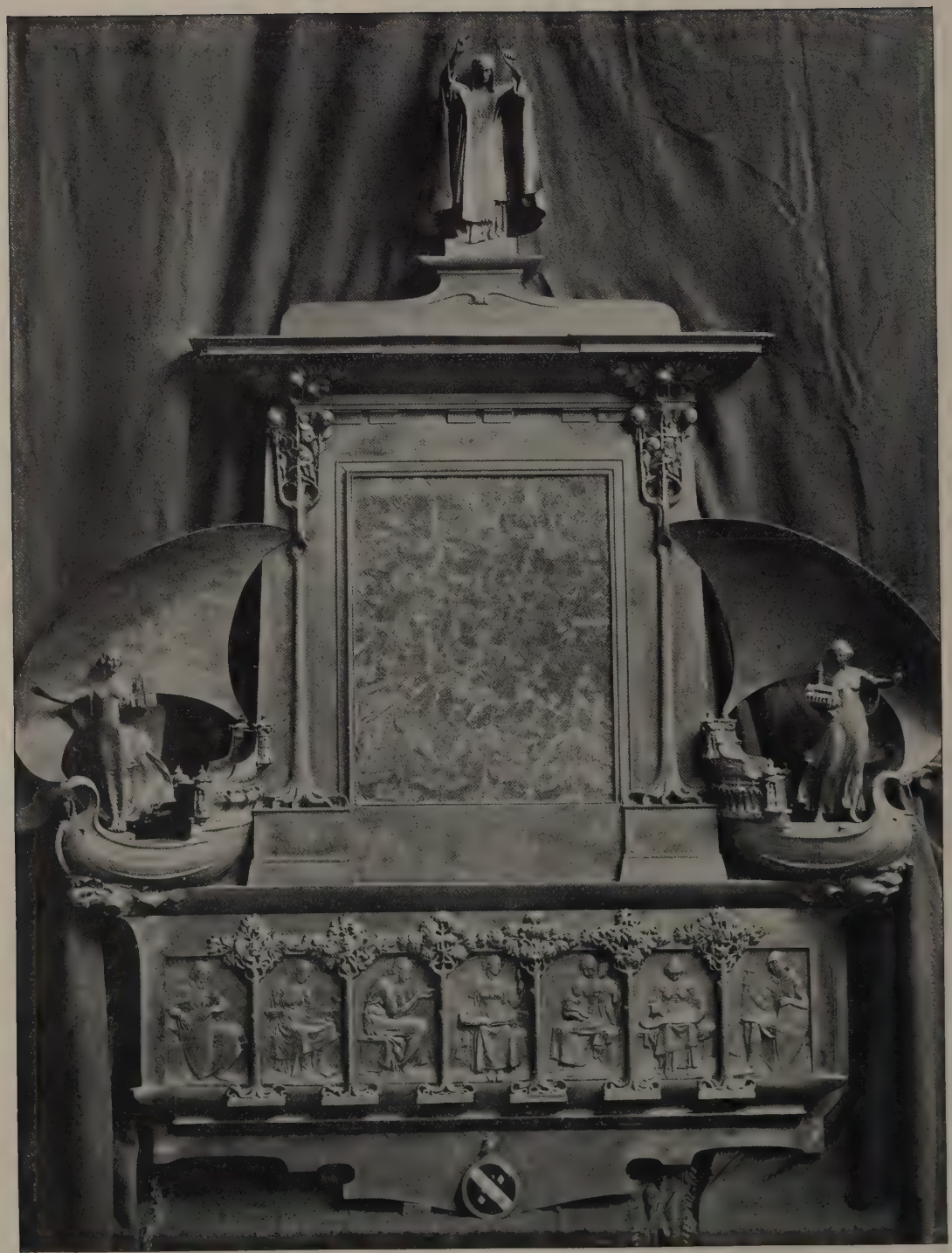
A COMING SQUALL.

THOMAS SOMERSCALES.

18 inches

GRIEF (*Marble*).

BERTRAM MACKENNAL.



6 feet

A BRONZE MEMORIAL.

GEORGE FRAMPTON, A.R.A.

53 × 38

CHARLES II. AT WHITELADIES AFTER THE BATTLE OF WORCESTER.

ERNEST CROFTS, R.A.

56 × 44

THE RT. HON. THE EARL OF HALSBURY, LORD HIGH CHANCELLOR.

*(Painted for the Hon. Society of the Inner Temple.)*

THE HON. JOHN COLLIER.

20 × 50

THE UNION LINER *BRITON* OFF CALSHOT.

W. L. Wyllie, A.R.A.

*(By Permission of the Union Steamship Company.)*

51 × 60

MRS. NOEL GUINNESS AND HER LITTLE DAUGHTER.

Walter Osborne, R.H.A.

48 × 72

OLD SHOREHAM.

DAVID MURRAY, A.R.A.

54 × 72

THE CHILDREN OF L. BREITMEYER, ESQ.

T. C. Gotch.

25 × 52

WORK OXEN RETURNING TO PASTURE, POPULONIA.

ARTHUR LEMON.

78 × 144

"TO ARMS!"

(Early morning in the Camp of the Duke of York's Army before the first Battle of the Roses at St. Albans.)

LUCY E. KEMP-WELCH.

84 x 108

THE CLOUD.

Thomas Mostyn, R.B.A.

59 × 33

ON THE VENETIAN LAGOONS.

HILDA MONTALBA.

50 × 40

C. F. CORY-WRIGHT, ESQ., J.P., D.L. (*Presentation Portrait*).

J. SEYMOUR LUCAS, R.A.

72 × 48

A GILDED CAGE.

"How can a bird that is born for joy
Sit in a cage and sing?"

FREDERICK GOODALL, R.A.

36 × 60

CHANGING PASTURE.

COLIN HUNTER, A.R.A.

44 × 56

MRS. FAIRFAX LUCY AND HER SON.

GEORGE HARCOURT.

90 × 54

ALDERMAN S. A. SADLER, MAYOR OF MIDDLESBROUGH 1896–97 (*Presentation Portrait*).

FRANK BRAMLEY, A.R.A.

89 × 44

MRS. SAMUEL BUTLER.

ARTHUR HACKER, A.R.A.

50 × 40

EDWARD WOOD, ESQ.

WALTER W. OULESS, R.A.

7×14 WHERE YOU HAD BETTER NOT COME ASHORE.

JOHN BRETT, A.R.A.

60×72 THE GOLDEN HORN. 69

FRANK BRANGWYN.

36 × 60

SURREY SHEEP PASTURES.

B. W. Leader, R.A.

*(By Permission of Messrs. Arthur Tooth and Sons, the Owners of the Copyright.)*

9 feet

THE CRASH OF DOOM.

ANDREA C. LUCCHESI.

6 feet

DIANA.

GUSTAV NATORP.

6 ft. 6 in.

EVEN.

*(One of a Set of Eight Bronze Figures for the Electric Light for the City Square, Leeds.)*

ALFRED DRURY.

34×46

IN EVENING SHADE.

G. A. Storey, A.R.A.

36 × 26

SUMMER AFTERNOON.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

38 × 26

WAITING FOR THE SANDS.

VAL C. PRINSEP, R.A.

36 × 60

VAL D'AOSTA.

JOHN MACWHIRTER, R.A.

(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)

60 × 97

WRECKAGE.

C. Napier Hemy, A.R.A.

3 feet

CHARITY.

ALFRED TURNER.

63 × 108

THE LOTUS LAND.

HUGH G. RIVIERE.

34 × 28

MATERNITY (*Marble*).

ARTHUR GEORGE WALKER.

25 × 21

HARRY MINEARD, ESQ.

HAROLD SPEED.

47 × 35

DOUGLAS, SON OF ELMER SPEED, ESQ.

LUKE FILDES, R.A.

54 × 37

LILIKA, DAUGHTER OF ROBERT WEMYSS SWAN, ESQ.

W. R. Symonds.

60 × 46

OCTOBER.

STANHOPE A. FORBES, A.R.A.

[Copyright is in every case strictly reserved.]

106 × 66

LOVE TRIUMPHANT.

GEORGE F. WATTS, R.A.

# ROYAL ACADEMY PICTURES, 1898.

## PART III.

39 × 39

IDLENESS.

JOHN DA COSTA.

30 × 20

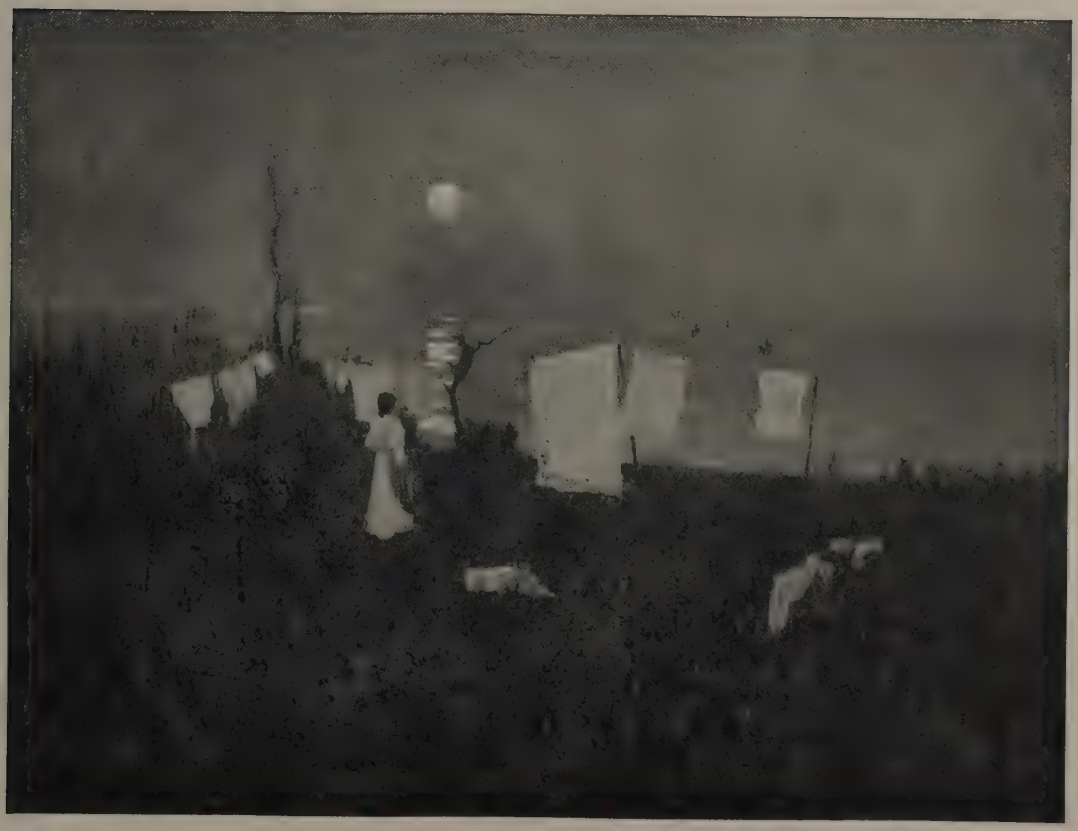
"PHYLLIS IS MY ONLY JOY."

J. Seymour Lucas, R.A.

48 × 80

THE DESCENT FROM THE CROSS.

RUPERT C. W. BUNNY.



36 × 48

MOONRISE AT TWILIGHT.

JULIUS OLSSON

55 × 42

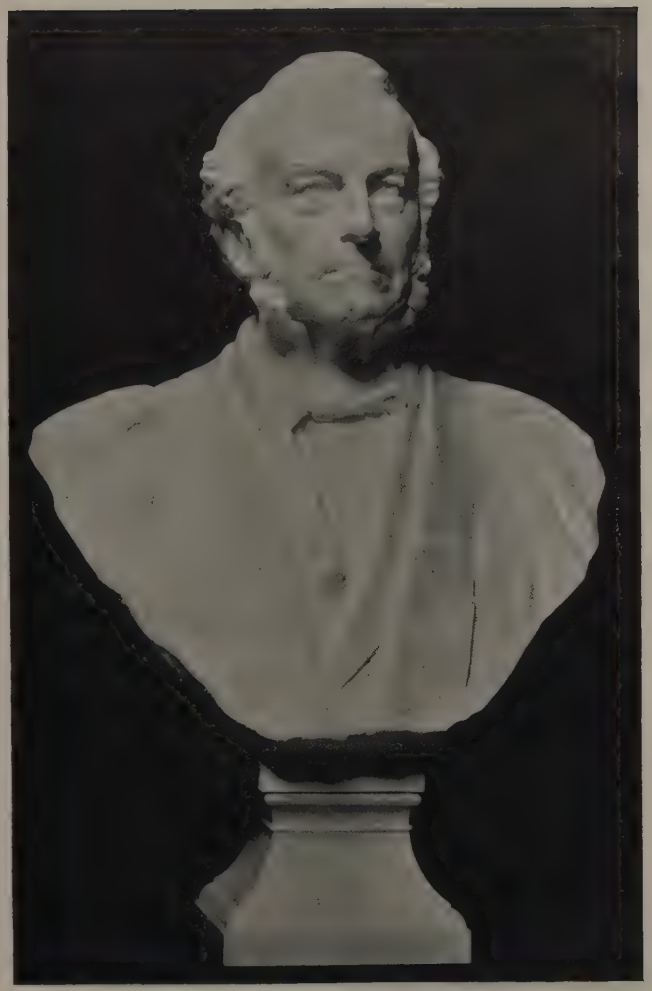
MISS IRENE BLAIR.

LUKE FILDES, R.A.

72 × 54

JOHN LAWRENCE, ESQ., M.F.H. (*Presentation Portrait*).

JOHN CHARLTON.



28 inches

SIR GEORGE GABRIEL STOKES, F.R.S. (*Marble*).

(*For Pembroke College, Cambridge.*)

W. Hamo Thornycroft, R.A.

30 × 25

TOM, SON OF J. CRAWSHALL CHAPMAN, ESQ.

James Sant, R.A.

42 × 60

LIMBOED.

EDGAR BUNDY, R.I.

51 × 72

AN IDYLL OF THE SEA.

HENRY S. TUKE.

48×72

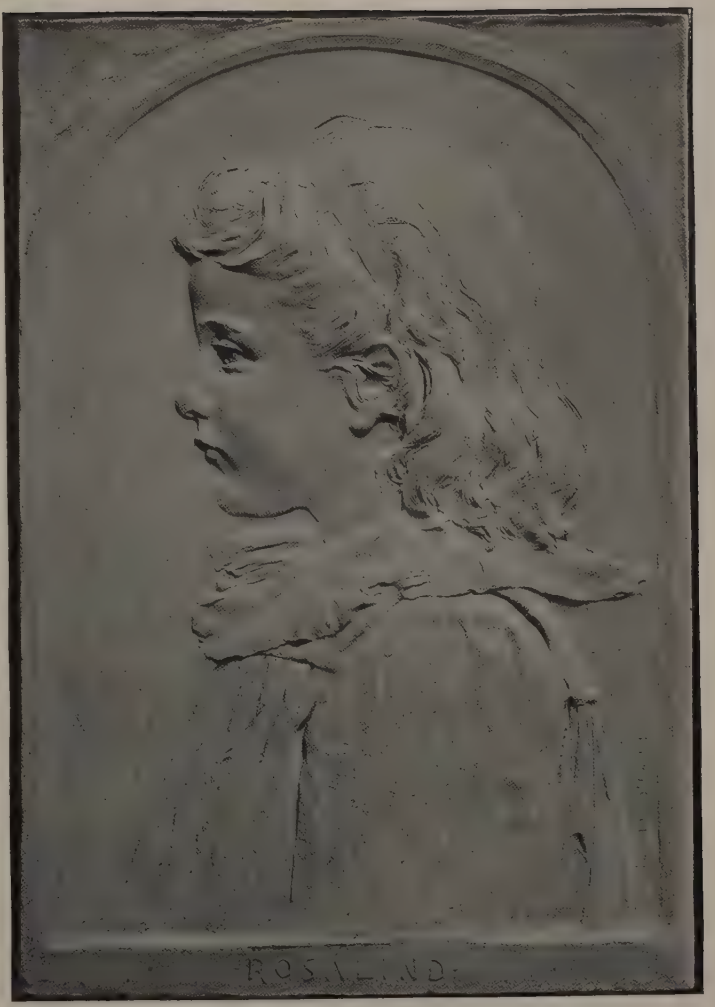
A SUMMER DAY.

DAVID MURRAY, A.R.A.

42×34

KATHARINE, DAUGHTER OF J. M. ROBB, ESQ.

GEORGE H. BOUGHTON, R.A.




24 inches

MISS ROSALIND THORNYCROFT.

W. HAMO THORNYCROFT, R.A.

48×72

WHISPERING EVE.

GILBERT FOSTER, R.B.A.

5 feet

JUSTICE.

*(Part of the Monument to the late Maharajah of Mysore.)*

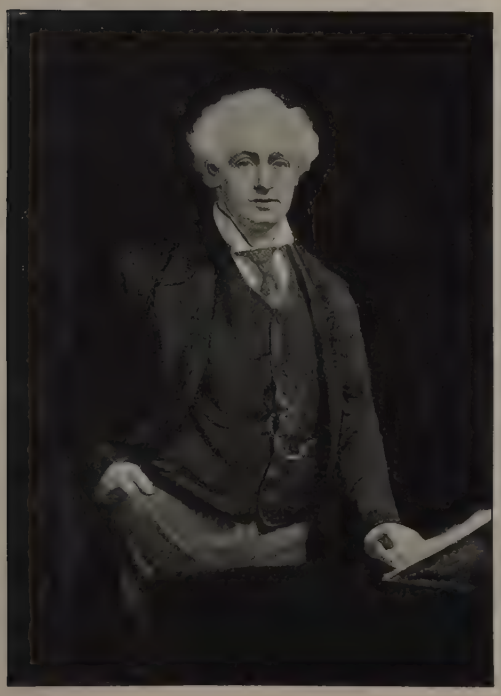
E. Onslow Ford, R.A.

48×72

THE CITY OF NEWCASTLE-ON-TYNE.

NIELS M. LUND.

*(By Permission of Messrs. Mawson, Swan and Morgan, of Newcastle-on-Tyne, the Owners of the Copyright.*

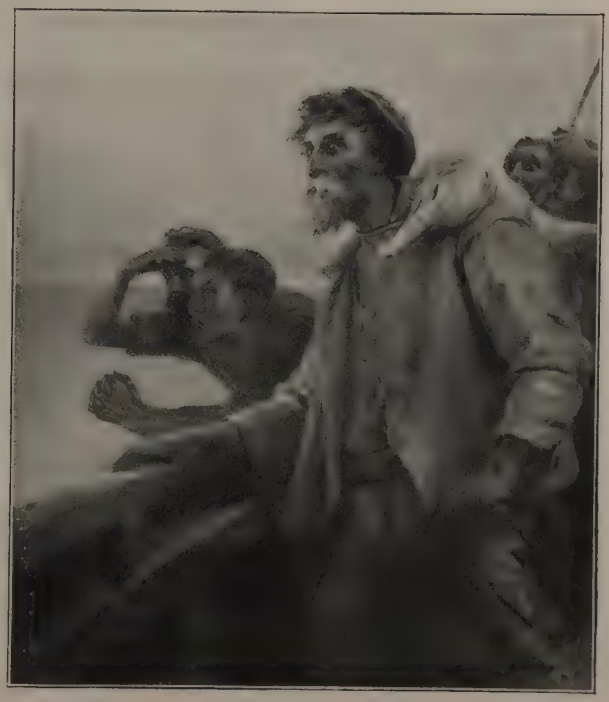


50×40

PICKERING PICK, ESQ.

*Consulting Surgeon to St. George's Hospital.*

PHIL R. MORRIS, A.R.A.



48×40

THE ANCIENT MARINER.

"When that strange shape drove suddenly Betwixt us and the sun."—*Coleridge.*

M. D. WEBB ROBINSON.

50 × 40

LADY DOUGLAS-POWELL.

G. S. Watson.

49 × 41

BRACKEN.

H. H. La Thangue, A.R.A.

*(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)*

24 × 36

LAKE OF GENEVA FROM CHEXBRES.

"Clear, placid Leman."

JOHN MACWHIRTER, R.A.

29 × 38

BREAKERS AHEAD.

ARTHUR J. ELSLEY.

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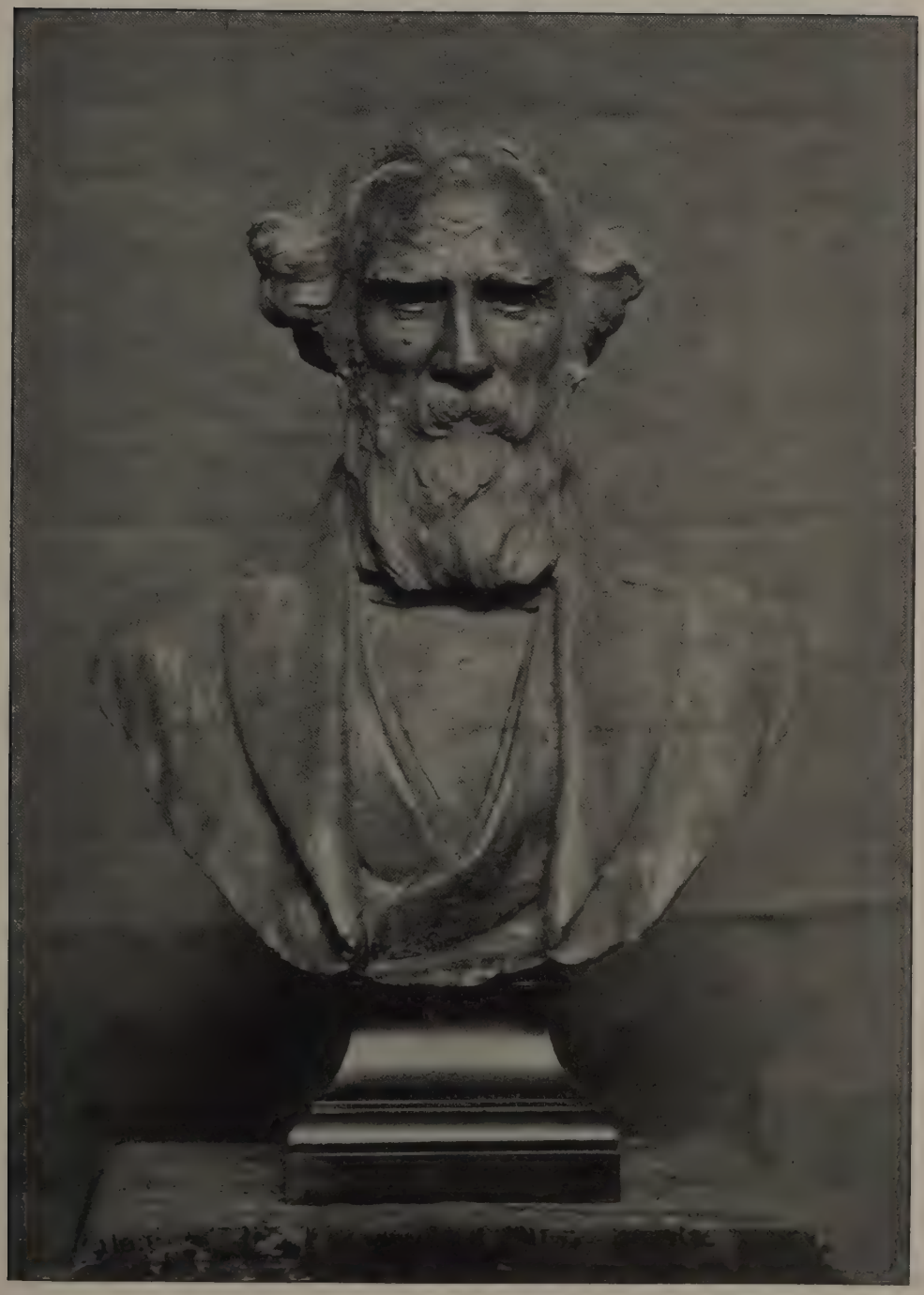


3 feet

JOHN PASSMORE EDWARDS, ESQ. (*Bronze*).

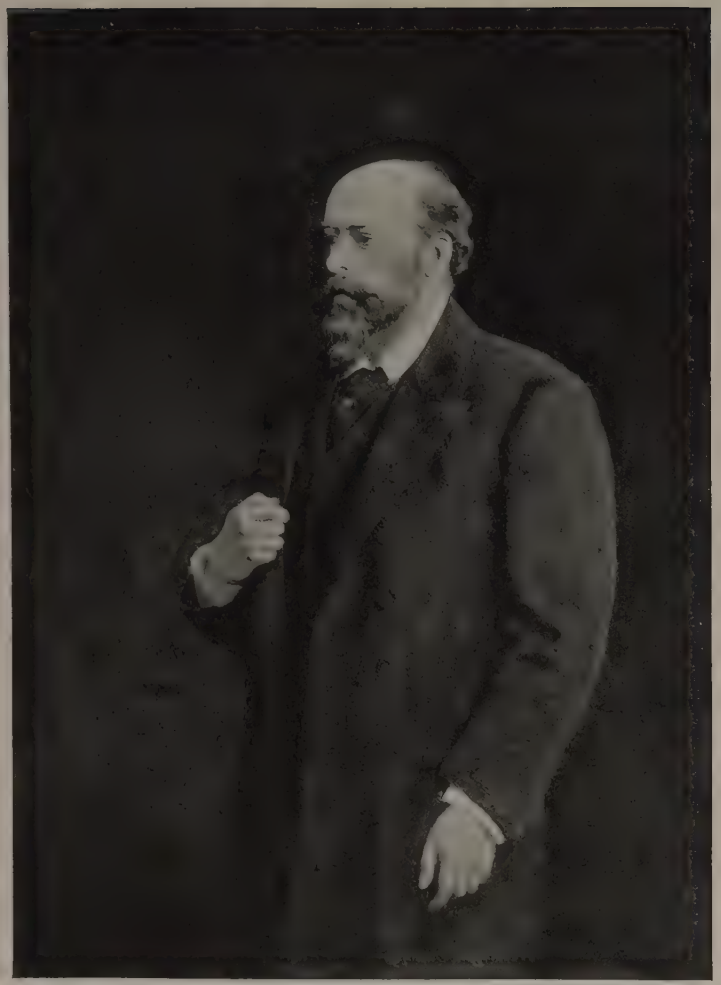
*For the Camberwell Museum and School of Art (Leighton Memorial).*

GEORGE FRAMPTON, A.R.A.

30 × 50

THE HARBOUR BAR.

W. L. Wyllie, A.R.A.



50 × 40

ANDERSON CRITCHETT, ESQ., M.A., F.R.C.S.

FREDERICK GOODALL, R.A.

44 × 34

MRS. HENRY FAWCETT.

T. BLAKE WIRGMAN.

28 × 36

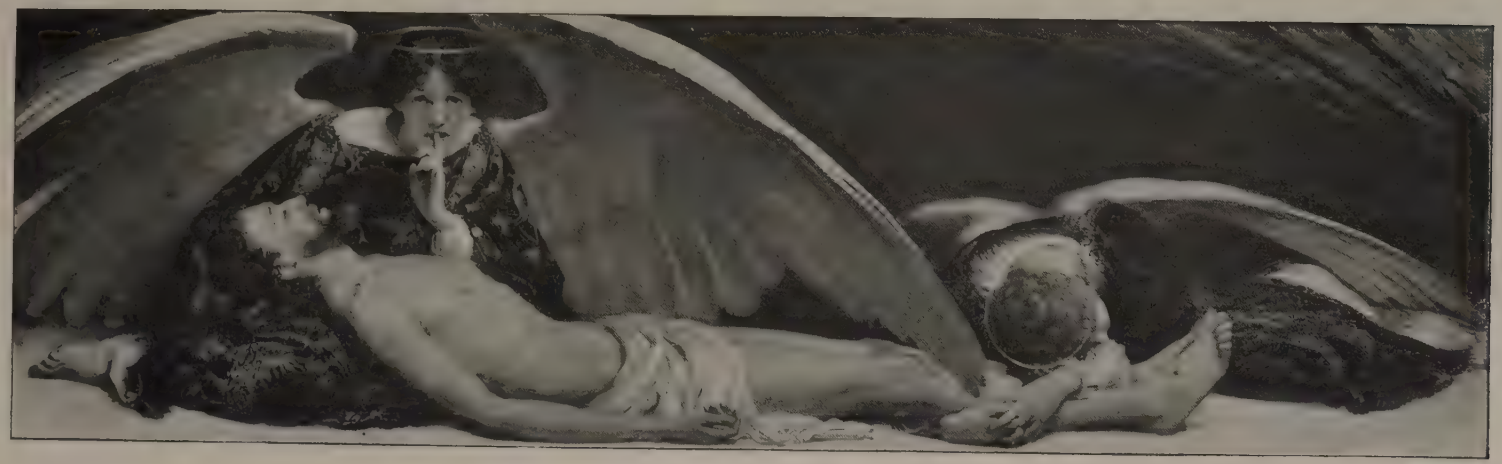
MEMORIES.

ARTHUR HACKER, A.R.A.

24×72

THE ANCIENT CAUSEWAY LEADING TO THE PYRAMIDS.

FREDERICK GOODALL, R.A.



30×104

ELOQUENT SILENCE.

*(A Portion of the Decoration of the Chancel of St. Botolph's, Aldersgate.)*

SIGISMUND GOETZE.

24×48

TREVONE BAY: NORTH-WESTERLY SHOWERS.

JOHN BRETT, A.R.A.

38 × 72

A JUNE EVENING.

H. W. B. Davis, R.A.

51×37

THE ASH-GROVE.

GEORGE D. LESLIE, R.A.

60 × 46

THE LETTER.

STANHOPE A. FORBES, A.R.A.

11 x 34

MISS PHŒBE JOHNSON.

HENRY T. WELLS, R.A.

51 × 41

ALDERMAN J. A. SKINNER, J.P., EX-MAYOR OF EASTBOURNE.

ARTHUR HACKER, A.R.A.

40 × 60

THE ROOM WITH THE SECRET DOOR.

JESSIE MACGREGOR.

17 inches

HAGAR.

ALBERT TOFT.

*Life-size*

THE ELF.

W. GOSCOMBE JOHN.

32 × 24

## OLIVIA UNVEILING.

"*Viola.* Good madam, let me see your face.

"*Olivia.* Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain, and show you the picture. Look you, sir; such a one I was this present. Is't not well done? (*unveiling*)."—*Twelfth Night.*

W. F. Frith, R.A

12 - 72

BRINGING HOME THE BRACKEN.

COLIN HUNTER, A.R.A.

60 × 96

GORDONS AND GREYS TO THE FRONT: AN INCIDENT AT WATERLOO.

"The Gordons, carried away with excitement, rushed in with the Greys, holding their stirrups."

STANLEY BERKELEY.

*(By Permission of Messrs. S. Hildesheimer and Company, London and Manchester, the Owners of the Copyright.)*

43 × 29

AUDREY.

HENRY T. WELLS, R.A.

*Life-size*

THE GIRDLE.

WILLIAM R. COLFON.

40 × 50

THROUGH THE WOOD.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

24 × 38

A MORNING IN AUTUMN.

T. Sidney Cooper, R.A.

38 × 52

MEMORIES.

W. A. Breakspeare.

50 × 40

ON THE UPPER WYE.

H. W. B. Davis, R.A.

42 × 33

THE GODMOTHER.

GEORGE HITCHCOCK.

9 feet

ST. GEORGE AND THE RESCUED MAIDEN.

HENRY C. FEHR.

[Copyright is in every case strictly reserved.]

72 × 60

THE LAMENT FOR ICARUS.

HERBERT J. DRAPER.

*(Purchased by the President and Council under the Terms of the Chantrey Bequest.)*

# ROYAL ACADEMY PICTURES, 1898.

## PART IV.

48 × 48

IN REALMS OF FANCY.

S. MELTON FISHER.

*(Purchased by the President and Council under the Terms of the Chantrey Bequest.)*

63 × 50

"CHILDREN OF THE CHAPEL" (CHAPEL ROYAL, ST. JAMES'S PALACE).

WILLIAM F. YEAMES, R.A.

51 × 42

NIGHTFALL.

H. H. La Thangue, A.R.A.

48 × 72

A MOORLAND ROAD.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

38 × 20

A BRIGAND.

EDWARD S. HARPER.

40 × 20

REFLECTIONS.

HORACE H. CAUTY.

81 × 45

EDITH MARY, DAUGHTER OF N. MACMICHAEL, ESQ.

J. YOUNG HUNTER.

30 × 48

THE LAST STAND OF THE 44TH REGIMENT AT GUNDAMUCK, 1842.

W. B. WOLLEN.

*(By Permission of the Officers of 44th Regiment, 1st Battalion Essex Regiment.)*

43 x 72

THE BANKS OF THE AVON.

ERNEST PARTON.

28×48

STILL EVENING.

COLIN HUNTER, A.R.A.

19×74

HIDING THE DESERTER.

JOHN R. REID.

14 × 24

THE HILLS OF SKYE, FROM LOCH DUICH.

COLIN HUNTER, A.R.A.

25 × 30

132

THE STORY.

FRANK BRANGWYN.

96 × 60

VISCOUNTESS PORTMAN.

A. S. Cope.

60 × 40

A STUDENT OF NECROMANCY.

VAL C. PRINSEP, R.A.

56 × 44

THE RT. HON. WILLIAM COURT GULLY, Q.C., M.P., SPEAKER OF THE HOUSE OF COMMONS.

*(Painted for the Hon Society of the Inner Temple.)*

THE HON. JOHN COLLIER.

26 × 38

ON A SUNNY AFTERNOON.

T. Sidney Cooper, R.A.

13 × 19

AFTER RAIN. (*Water-Colour*).

C. Napier Hemy, A.R.A.

72 × 60

IN FIELDS ELYSIAN.

"Then blinded Death could steal about unheeded,
For in those fields the scythe is never needed."

HERBERT A. OLIVIER.

40 × 50

A PASSING CLOUD.

T. Sidney Cooper, R.A.

42×50

WEIGHING ANCHOR: ZUYDER ZEE.

EDWIN HAYES, R.H.A., R.I.

42 × 31

MY HALL.

RUDOLPH LEHMANN.

24 × 20

ELSA, DAUGHTER OF BARON DEICHMANN.

JAMES SANT, R.A.

48 × 72

BLACKMORE VALE.

YEEND KING, R.I.

52 × 78

LANDING OF THE DANES IN DORSET.

ARTHUR MEADE, R.B.A.

64 × 74

THE HAPPY VALLEY.

WILLIAM STOTT, OF OLDHAM.

56 × 40

THE EARL OF PEMBROKE.

HENRY T. WELLS, R.A.

TRUTH.

"Of Truth doth here this truth appeare Withouten al disgyse,
How men do stryve wych are y-lyve To shutte her from their eyes."

BYAM SHAW.

*(By Permission of Messrs. Dowdeswell and Dowdeswelles, Limited, the Owners of the Copyright.)*

20 inches

A KNIGHT-ERRANT. . . .

GILBERT BAYES.

30 × 20

. . . . "I'LL THROW YOU IN!" *(Water-Colour).*

H. CAFFIERI, R.I.

48×72

THE MEETING OF BURNS AND SCOTT

C. Martin Hardie, R.S.A.

*(A Photogravure of this Picture is published by Doit and Son, Edinburgh.)*

42×54

THE ADORATION OF THE SHEPHERDS.

James Clark.

*Life-size*

EVE.

THOMAS BROCK, R.A.

20 inches

THE BATHER (*Bronze*).

W. HAMO THORNYCROFT, R.A.

THE DUCHESS OF SOMERSET, IN A DRESS AS LADY JANE SEYMOUR.

Sir Edward J. Poynter, P.R.A.

48 × 36

G. H. WILLIAMSON, ESQ., J.P.

ARTHUR HACKER, A.R.A.

42 × 60

HEATHER.

J. Clayton Adams.

52 × 46

THE ARTIST'S DAUGHTER.

FREDERICK GOODALL, R.A.

54 × 36

DOROTHY, DAUGHTER OF W. H. KENDALL GRIMSTON, ESQ

GEORGE H. BOUGHTON, R.A.

57 × 86

OPULENT AUTUMN.

ALFRED EAST, R.I.

53 × 72

THE AWAKENING.

T. C. Gotch.

36 × 60

COMMERCE AND SEA-POWER.

W. L. Wyllie, A.R.A.

46 × 72

A PLACID STREAM.

George Wetherbee, R.I.

40 × 60

KATWIJK DUNES.

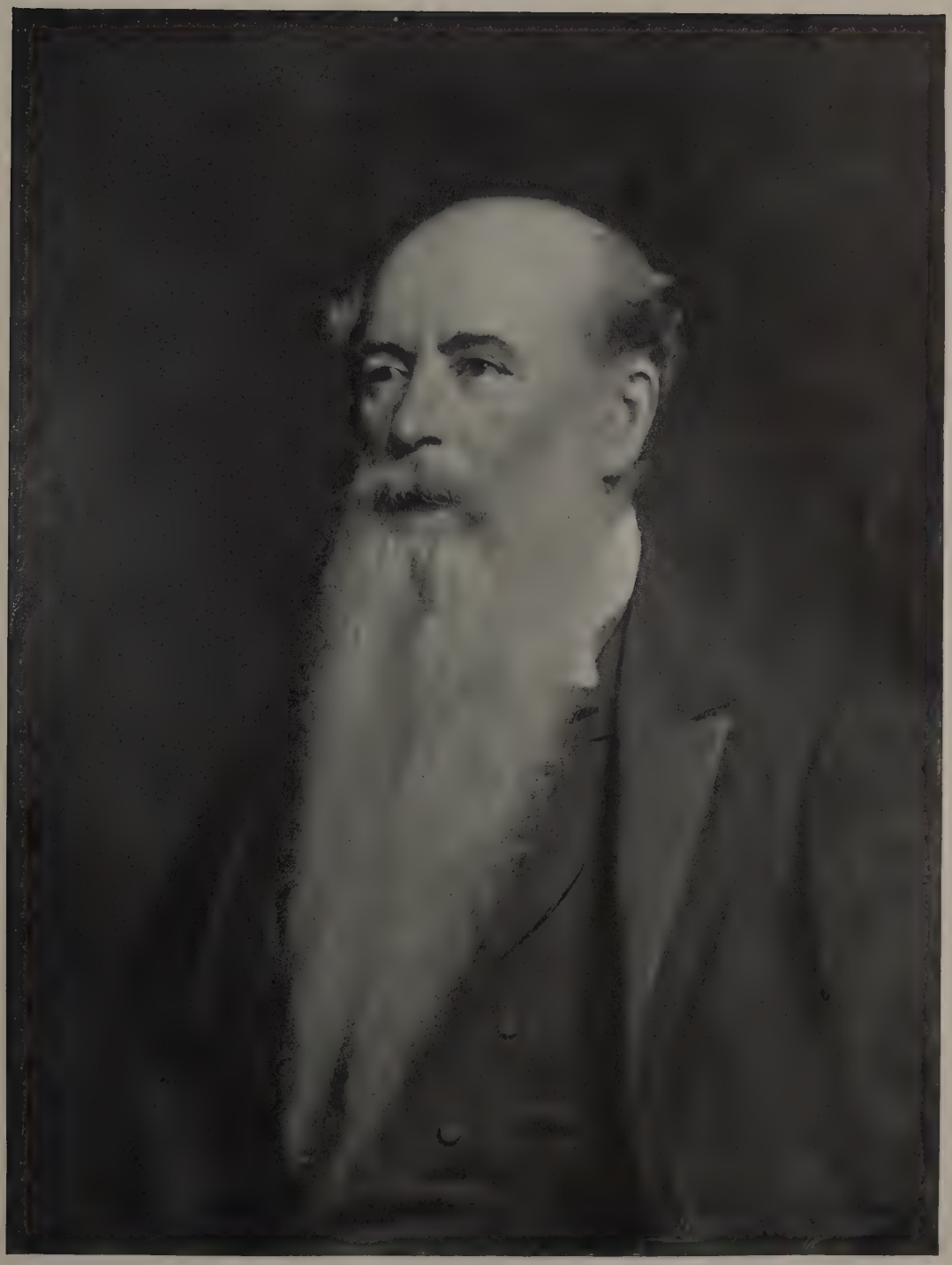
F. Stuart Richardson.

76 × 104

CHRIST AND THE LITTLE CHILD (St. Luke ix. 47, 48; St. Matthew xviii. 2–4).

George W. Joy.

(*Copyright by Franz Hanfstaengl, 1898, by whom a Photogravure will be issued.*)



30 × 22

JOHN AIRD, ESQ.

Luke Fildes, R.A.

120 × 99

ON THE THRESHOLD OF THE CITY, JUNE 22, 1897.

SOLOMON J. SOLOMON, A.R.A.

48 × 72

OPEN PASTURES.

FRED MILNER

A DRINKING-HORN AND STAND (*Silver Gilt.*)

W. GOSCOMBE JOHN.

50 × 40

COLONEL MOUNT BATTEN.

JAMES SANT, R.A.

TROUBLE.

[illegible] BY W. [illegible] ORCHARDSON, R.A. By Permission of James Coston, Esq. the Owner of the [illegible] and Copyright

# ROYAL ACADEMY PICTURES, 1898.

## PART V.

56 × 56

JOHN RIDD'S SECOND VISIT TO LORNA DOONE.

"By the side of the stream she was coming to me, even among the primroses."—*Lorna Doone*, chap. xvi.

W. HATHERELL, R.I

[Copyright is in every case strictly reserved.]

48 × 72

A HALT IN A GLEN.

T. Sidney Cooper, R.A.

94 × 58

LORD MIDDLETON.

Walter Urwick

33 × 27

"Shall I, wasting in despair, Die because a woman's fair? . . .
If she think not well of me, What care I how fair she be?"

J. Watson Nicol.

*(A Photogravure will be published by Mr. Arthur Burchett.)*

60 × 45

SIR GEORGE FAUDEL PHILLIPS, BART., C.C.S.I.

SOLOMON J. SOLOMON, A.R.A.

26 × 40

ENTRANCE TO BARRY DOCK.

W. L. Wyllie, A.R.A.

*(By Permission of Sir John Wolf Barry.)*

54 × 96

THE ROAD TO CAMELOT: FROM "THE LADY OF SHALOTT."

GEORGE H. BOUGHTON, R.A.

83×52
THE RT. REV. THE BISHOP OF EMMAUS.

H. Harris Browne.

78×24
ST. CECILIA.

Edyth Starkie.

44×34
A RECITATION BY MISS LEONARD.

Hugh de T. Glazebrook.

32 × 44

ARLINGTON ROW, GLOUCESTERSHIRE.

George D. Leslie, R.A.

38 × 72

"UNDER THE GREENWOOD TREE."

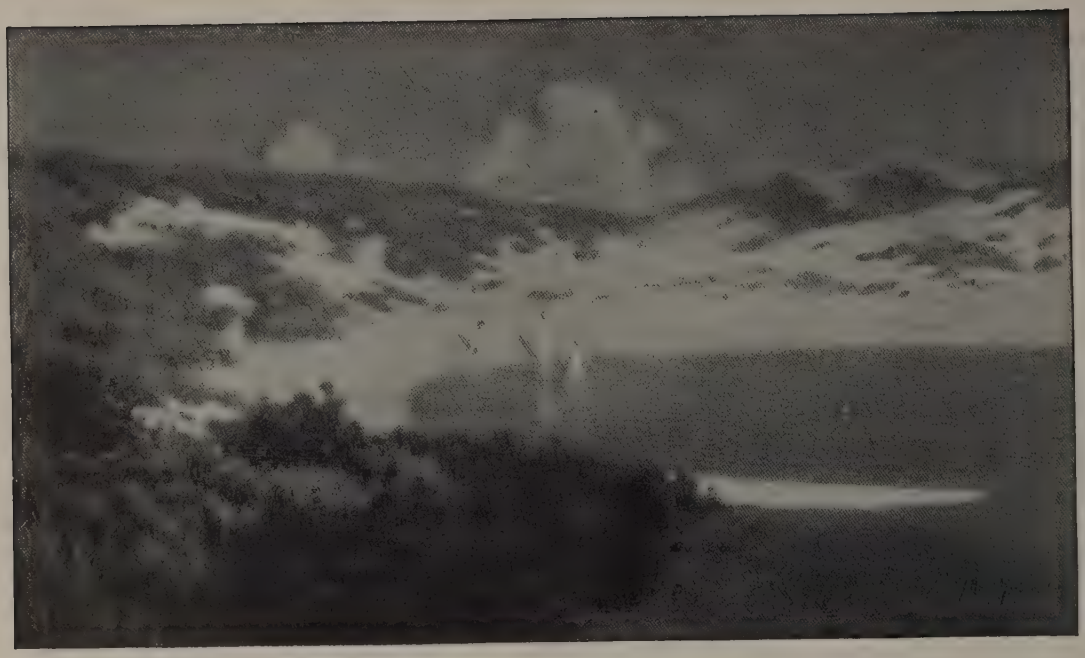
H. W. B. Davis, R.A.

40 × 60

JAMES AT LA HOGUE, MAY, 1692.

"During the action a generous exclamation burst from James. When he first saw the seamen in swarms scrambling up the high sides of the French ships from their boats, he cried out, 'Ah! none but my brave English could do so brave an action!"—*See Dalrymple's "Memoirs."*

EYRE CROWE, A.R.A.



45 × 75

ONE SUMMER'S NIGHT.

J. Noble Barlow.

25 × 31

TWO HEADS ARE BETTER THAN ONE.

Fred Roe.

30 × 25

A DUTCH GIRL.

VAL C. PRINSEP, R.A.

82 × 70

HARVESTERS AT SUPPER.

H. H. La Thangue, A.R.A.

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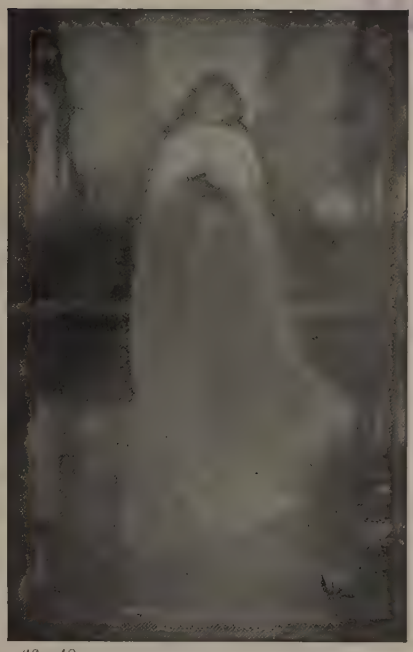
A SHAFT OF LIGHT.

EDWARD G. HOBLEY.



66 × 48

THE ANGEL OF THE GRAIL.

CHARLES F. M. CLEVERLY.

60 × 78

THE MAGIC MANTLE.

A little boy came to the Court of King Arthur with a magic mantle, which no wife could wear who was not true to her lord.

I. L. GLOAG.

51 × 86

AN EVENING SONG.

ALFRED EAST, R.I.

SPARKLETS.

R. W. Macbeth, A.R.A.

*(By Special Permission of H. V. Rudston Read, Esq.)*

42 × 84

TREVOSE HEAD, CORNWALL.

JOHN BRETT, A.R.A.

44×70

THE AWAKENING OF TITANIA.

"Methought I was enamoured of an ass."—*Midsummer Night's Dream.*

J. C. Dollman, R.I.

37 × 29

MISS ETHEL M. HALE.

HENRY T. WELLS, R.A.

50 × 40

VIVIAN, SON OF S. GEORGE HOLLAND, ESQ.

MARY L. WALLER.

45 × 74

THE TEMPTATION IN THE WILDERNESS.

"And He was there in the wilderness forty days, tempted of Satan."—*St. Mark* i. 13.

BRITON RIVIERE, R.A.

40 × 72

WORCESTER.

STUART LLOYD.

40 × 50

BEN CRUACHAN AT SUNSET.

ALFRED PRIEST.

5 feet

KNOWLEDGE.

*(Part of the Monument to the late Maharajah of Mysore.)*

E. Onslow Ford, R.A.

30 × 40

R.Y.S. *VALHALLA.*

W. L. Wyllie, A.R.A.

65 × 50

SAFE.

S. E. Waller.

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73 × 48

BRITOMART AND AMORET.

"Princess Britomart, disguised as a knight, fulfilling a vow to her absent lover, rescues the Lady Amoret from durance vile by slaying the monster Busyran."—*Spenser's "Faërie Queene,"* book iv. canto i.

Mary L. Raphael.

FLORENCE IN SPRING.

M. Ridley Corbet.

16 s 72

LABOURERS.

ARNESBY BROWN.

48 × 72

FLOWERS OF THE FIELD.

DAVID MURRAY, A.R.A.

60 × 72

THE HARROW.

GEORGE CLAUSEN, A.R.A.

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48 × 72

THE LONELY CHURCH.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

THE ENCHANTED SHORE.

W. H. Margetson.

2 feet

THE FISHERMAN AND THE MERMAID.

Edward Lantéri.

THE QUEEN OF SPADES (*Water-Colour*).

Byam Shaw.

(*By Permission of Messrs. Dowdeswell and Dowdeswelles, Limited.*)

24 × 18

"A FELLOW-FEELING MAKES ONE WONDROUS KIND" (*Etching*).

HERBERT DICKSEE.

*(By Permission of Messrs. Frost and Reed, of Bristol, the Publishers of the Plate.)*

71 × 46

MRS. BURNE.

ARTHUR HACKER, A.R.A.

48 x 60

SISTERS.

"A sorrow's crown of sorrow is remembering happier things."

A. Chevallier Tayler

36 × 75

TELEMACHUS AT THE HOUSE OF MENELAUS.

"In the heart of Telemachus he stirred a yearning to lament his father . . . And Menelaus marked him, and mused in his mind whether he should leave him to speak of his father. While yet he pondered these things in his mind, Helen came forth from her vaulted chamber."—*Odyssey*, book iv.

THOMAS R. SPENCE.

34 × 44

RETURNING HOME AT EVENING.

"One mourns that day so soon has glided by."

ARTHUR H. BUCKLAND.

53 × 30

JULIE, DAUGHTER OF SPENCER H. GOLLAN, ESQ.

JAMES SANT, R.A.

72 × 46

RIPE.

T. Eyre Macklin.

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54 × 46

CIRCE.

Richard Jack.

30 × 41

"MAY THE FATES PROVE KIND!"

C. Haigh Wood.

24 × 36

OUT IN THE COLD.

CLAUDE HAYES, R.I.

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LANDSCAPE: A LOCK.

Rudolf Onslow Ford.

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